

# THE SWEDISH DRILL TEACHER

BY M. H. SPALDING  
AND L. L. COLLETT



Edgar F. Cyniat

SPALDING

&

COLLETT



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BY

M. H. SPALDING,

Associate, Royal Sanitary Institute ; Certificated Teacher of Swedish Gymnastics from the Anstey Physical Training College ; late Director of the Bournemouth Physical Training College ; Mistress of Physical Education, L.C.C. Training College, Avery Hill, Eltham.

AND

L. L. COLLETT,

Certificated Teacher of Swedish Gymnastics from Madame Bergman Osterberg's Physical Training College ; late Senior Gymnastic Mistress, Blackheath High School for Girls (G.P.D.S.T.).



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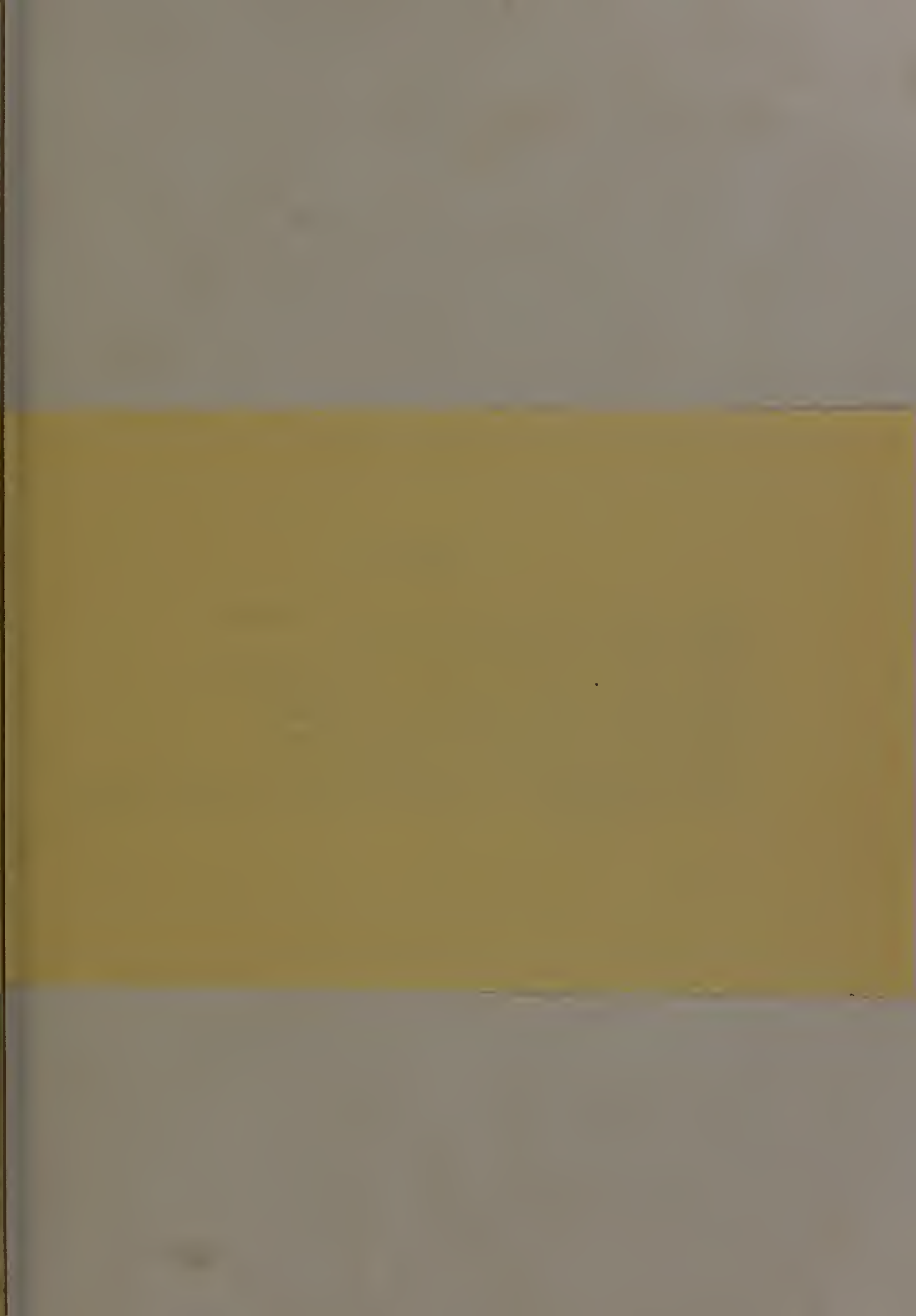
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## ERRATA.

On page 8, line 40, for "forward lying" read "prone lying."

On page 21, line 27, for "walk" read "work."

On page 23, line 6, for "bent forward" read "bent upward."

On page 30, line 26, for "yard a" read "across bend."

On page 39, line 27, for "right foot" read "left foot."

On page 43, lines 32 and 35, for "turning" read "facing."

On page 49, line 35, for "left" read "left about."

On page 72, in Note for "2nd Introductory," read "1st," and for "reversed" read "revised."

## Preface.

THIS book has been written for the use of teachers who have had a certain amount of training in Swedish Drill. Ready-made tables of exercises have been omitted, as the main idea has been to suggest a method by which the teacher may make intelligent practical application of the principles of the Swedish system, including those in connection with the selection, adaptation, and progression of movements. Our experience in training teachers of Swedish drill has convinced us that there is grave risk of the teaching becoming mechanical when ready-made tables are used, and in this way much of the value of the work is lost.

We are indebted to Miss Violet Turkhud, M.D., London, for much of the subject matter in the chapter on the Physiology of Exercise. Our thanks are also due to Miss E. Adair Roberts for permission to use the scheme of Table Blanks out of her "Handbook of Free Standing Gymnastics" (Messrs. Sherratt & Hughes), and for certain other ideas and terms.

LONDON, MARCH, 1910.

MURIEL H. SPALDING.  
LAURA COLLETT.



# Contents.

	PAGE
CHAPTER I.—THE AIMS OF SWEDISH EDUCATIONAL GYMNASTICS ... ..	1
„ II.—THE GENERAL EFFECTS OF EXERCISE ... ..	4
„ III.—GYMNASTIC POSITIONS ... ..	7
„ IV.—DESCRIPTION OF EXERCISES ... ..	10
Introductory Movements ... ..	11
Trunk Bending Backward and Forward ... ..	18
Arm Bending and Stretching ... ..	20
Balance Movements... ..	23
Shoulder-blade Movements ... ..	28
Abdominal Movements ... ..	33
Lateral Trunk Movements ... ..	36
Jumping ... ..	40
Breathing Exercises ... ..	45
Marching, Running, and Fancy Marches ... ..	48
Leg Movements ... ..	55
„ V.—EXPLANATION OF THE METHODS OF PROGRESSION ... ..	57
„ VI.—HINTS ON TEACHING ... ..	59
„ VII.—DRILL FOR SMALL CHILDREN ... ..	63
„ VIII.—PREPARATION OF A DRILL LESSON ... ..	68

SHEET I.

GYMNASTIC POSITIONS. CHAP. III.



FIG. 1.  
Correct Standing Position (page 7).



FIG. 2.  
Incorrect Standing Position (pages 5, 7).



FIG. 3.  
Stand at ease (page 13).



FIG. 4.  
Kneel Standing Position (page 8).

SHEET II.

INTRODUCTORY MOVEMENTS. CHAP. IV.



FIG. 5.

Correct Across Bend Walk Outward  
Standing Position (pages 9 and 14).



FIG. 6.

Incorrect Across Bend Standing  
Position (page 14).



FIG. 7.

Back view of Neck Rest Stride Standing  
Position (page 14).



FIG. 8.

Wing Standing Position, Head Bending  
Backward (page 17).



SHEET III.

ARCH FLEXIONS. CHAP. IV.



FIG. 9.

Wing Stride Standing Position Trunk Bending Backward (correct). (Page 18.)



FIG. 10.

Incorrect Trunk Bending Backward (page 18).



FIG. 11.

Chain Support, Rest Standing Trunk Bending Backward (page 19).

5689.



FIG. 12.

Point Stoop Standing Position. (page 20).

## SHEET IV.

### ARM BENDING AND STRETCHING. CHAP. IV.



FIG. 13.

Yard, Close Standing Position (pages 15 and 20).



FIG. 14.

Half Stretch, Half Reach Standing Position (page 21).



FIG. 15.

Bend Toe Support, Standing Position  
(page 25).

5689.



FIG. 16.

Wing Crook A, Half Standing Position  
(page 26).

SHEET V.

BALANCE MOVEMENTS. CHAP. IV.



FIG. 17.  
Rest Curtsey Sitting Position (page 25).



FIG. 18.  
Yard, Toe Lunge Standing Position  
(page 27).



FIG. 19.  
Wing Standing Position, Leg Raising  
Sideways (page 27).



FIG. 20.  
Wing Horizontal Half Standing Position (page 28).



SHEET VI.

SHOULDER BLADE MOVEMENTS. CHAP. IV.



FIG. 21.

Stretch Stride Stoop Standing Position  
(page 29, Method B).



FIG. 22.

Stretch Lunge Sideways Standing  
Position (page 32).



FIG. 23.

Half Stretch Lunge Outward Standing  
Position (after a Half Facing to  
the right). (Page 33.)



FIG. 24.

Prone Lying, Trunk Raising (with support). (Page 32.)

SHEET VII.

ABDOMINAL MOVEMENTS. CHAP. IV.



FIG. 25.

Wing Long Sitting Trunk Falling Backward, with support (page 35).



FIG. 26.

Wing Foot Grasp Half Standing Trunk  
Falling Backward (pages 8 and 36).



FIG. 27.

Rest Back Lying Leg Raising (page 34)



FIG. 28.

Prone Falling (page 34).

# SHEET VIII.

## LATERAL TRUNK MOVEMENTS. CHAP. IV.



FIG. 29.

Half Rest Half Wing Walk Outward  
Turn Standing Position, Trunk  
Bending Sideways (pages 10 and  
38).



FIG. 30.

Half Wing Side Falling Position (page 39).



FIG. 31.

Feeling Breathing (hands on lower  
ribs (page 68).

5689.



FIG. 32.

Half Wing Half Stretch Foot Grasp Half Standing,  
Trunk Bending Sideways (pages 20 and 39).



# The Swedish Drill Teacher.

## CHAPTER I.

### The Aims of Swedish Educational Gymnastics.

THE aim of all education is to assist by scientific means the development of the natural powers ; Swedish drill, or Free Standing Gymnastics, belongs to that branch of the Swedish system of physical exercise which is known as Educational Gymnastics, because it affords a scientific aid to the development of the mental and physical powers by systematic exercise. Under the general term "exercise" are included all forms of bodily movement, and systematic exercise in the form of gymnastics and drill is simply a methodical adaptation of all the natural movements of the body. The Swedish system of gymnastics differs from other systems not so much in the actual form of the movements which it includes as in the principles on which it is based, and it is essential that the teacher should grasp these from the first, as they influence every factor in the teaching of the system, and no lesson can rightly be called a Swedish drill lesson which is not given in accordance with these principles.

The development of the mental and physical powers depends very largely on the healthy condition of the whole body, and this again depends, to a certain extent, on a good circulation and well aerated blood stream. Although the voluntary muscles are most obviously affected by exercise, the Swedish system of movements is directed more especially towards *the improvement of the general health of the body* rather than towards muscular development. The effects of exercise on the muscles, or "organs of movement," are only considered in so far as they contribute towards this general improvement by producing harmonious development and a healthy condition of all the muscles.

If children could be brought up under perfectly natural and healthy conditions, systematic exercise would be unnecessary so far as its purely nutritive effects in improving the circulation and condition of the blood stream are concerned. Unfortunately many of the conditions connected with school and even with home life are a direct hindrance to the natural development of the muscles and the healthy condition of the body generally, and systematic exercise is therefore necessary in order to counteract the effects of these harmful conditions. For this reason most of the exercises of the Swedish system are adapted with a view to correcting the effects of bad postures or prolonged physical inactivity on the skeleton, muscles, and other organs of the body, but inasmuch as the work of the muscles differs

essentially from that of all other organs by being under the control of the will, an additional factor has to be considered in connection with their healthy development, namely, *the cultivation of perfect control.*

It will be found that the principles of the system which are now shortly to be described are directed towards the co-education of the mind and the body with a view to the improvement of the health and the cultivation of control.

### THE PRINCIPLES OF THE SWEDISH SYSTEM.

**1 The exercises have been selected with regard to their effects on the body as a whole.**—Every movement is used for a definite effect on the body ; some movements especially affect the circulation and respiration, whilst others are mainly useful for improving the figure and posture, or for teaching control of the muscles.

**2 The exercises have been classified according to their effects on the body.**—All the movements included in the system have been arranged in classes in relation to the organs of the body which they affect most directly. Every Swedish gymnastic lesson consists of one or more exercises taken from each of these classes, which are arranged in a definite order. This "order of movements" helps to prevent fatigue of the muscles, and to gain harmonious development, as different groups of muscles are used in turn.

**3 The exercises are strictly progressive.**—Each lesson begins with easy movements, and there are also very definite ways in which the exercises can be made harder from lesson to lesson. Since correctness of posture and control in the easier movements is always insisted upon before progressing to harder forms of exercises, the pupils become really physically educated, their natural physical powers are developed step by step.

**4 The exercises are done to command.**—This method of teaching helps to develop important mental qualities. The pupils learn the power of quick and correct response to the command, and this involves concentration and quickness of thought, alertness of action, and effort of will. Since fresh commands for new and more complicated movements are continually being learnt, these qualities are always being more and more highly and acutely developed.

**5 A special point is made of the use of breathing exercises.**—These are taken at frequent intervals throughout the lesson, so that the blood may be well supplied with oxygen during the period of increased muscular exertion. Exercises which help in every possible way in the development of a good breathing capacity are included in every lesson.

**6 The exercises can be adapted to the special requirements of the pupils.**—Physical defects which result from the conditions of school life can be remedied, mental qualities can be improved or modified, the requirements of the sex or age of the pupils can all be provided for by the special selection and adaptation of the exercises.

## THE ORDER OF MOVEMENTS.

The special uses of each of the classes of movements in which the exercises of the Swedish system are arranged have been described in Chapter IV, but a short explanation of the order has been given here in order that the teacher may realise how far it complies with the principles of the system.

**Class 1. Introductory Movements.**

Easy exercises which prepare for the harder exercises which are to follow.

**Class 2. Arch Flexions.**

(Trunk bending backward.)

Use the spinal muscles, and correct the effects of bad postures on the chest (especially the lower part) and on the spine.

**Class 3. Heave Movements.**

(Arm bending and stretching.)

Use the arm muscles. Also affect the chest and spine.

**Class 4. Balance Movements.**

Use the leg muscles. Quieten the heart-beat, which is very much quickened by the Heave Movements.

**Class 5. Dorsal Movements.**

(Shoulder blade movements.)

Use the arm and shoulder muscles. Improve the position of the shoulders and expand the upper part of the chest.

**Class 6. Abdominal Movements.**

Use the abdominal muscles. Improve the work of the abdominal organs.

**Class 7. Lateral Trunk Movements.**

(Trunk turning and bending sideways.)

Use the "waist" muscles. Supplement the effects of the abdominal movements.

**Class 8. Jumping.**

Use the leg muscles, and, to a certain extent, all the other muscles. Placed near the end because they require a great deal of control, and really summarise the effects of the preceding movements.

**Class 9. Breathing Exercises.**

Make the breathing normal again after jumping. Relieve fatigue by introducing a good supply of oxygen for the blood.

The following classes are not included in the general order of movements, because their position in the lesson varies.

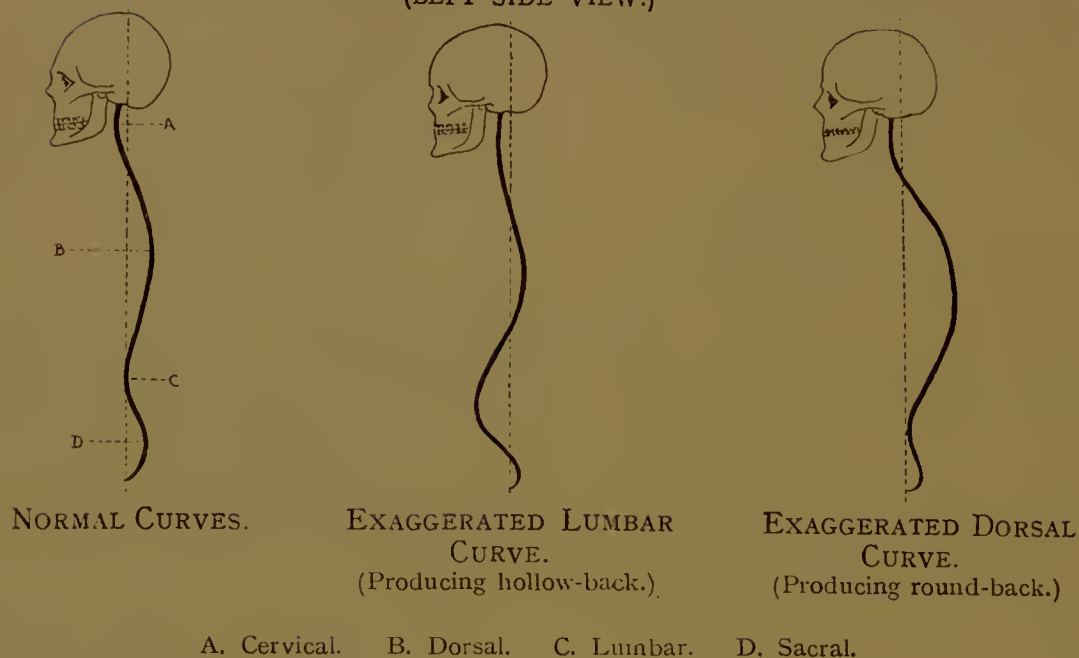
**Marching and running.**

Used at different points in the lesson, according to requirements of time, variation, etc.

**Leg Movements.**

Used to equalise the circulation or to quieten the heart-beat after very vigorous movements.

DIAGRAMS SHOWING CURVES OF THE SPINE.  
(LEFT SIDE VIEW.)



## CHAPTER II.

### The General Effects of Exercise.

IT is essential for the teacher of Swedish drill to have some idea of the anatomy and physiology of the human body; but it would, of course, be impossible in a book of this scope to give even an outline of these subjects. It is proposed merely to point out a few anatomical facts which are of special importance in the teaching of drill, and to discuss very shortly the physiology of exercise.

**The Spine.**—It is important that the teacher should have a clear idea of the normal curves of the spine (see diagram). These are four in number :—

- |                                   |  |
|-----------------------------------|--|
| Two with their convexity backward | { <b>Dorsal curve.</b> (Middle of the back.) |
|                                   | { <b>Sacral curve.</b> (Small of the back.)  |
| Two with their convexity forward  | { <b>Cervical curve.</b> (The neck.)         |
|                                   | { <b>Lumbar curve.</b> (Hollow of the back.) |

These curves sometimes become too pronounced, and certain deformities arise, namely, round-back, due to exaggeration of the dorsal curve (see diagram); and hollow-back and poking-waist, due to exaggeration of the lumbar curve (see diagram). Round-back is readily recognized, and, if not too marked, it can usually be cured by ordinary drill. Hollow-back is also to a certain extent remediable,



but it may very often be actually produced by drill if the children are allowed to stand in strained attitudes (see Fig. 2, Sheet I), or to do the exercises in such a way that the lumbar curve is accentuated. For example, if movement is allowed at the waist during a "Trunk bending backward," direct exaggeration of the lumbar curve is produced, and this, if practised continually, may result in permanent deformity.

**The Voluntary Muscles.**—These are made firmer and more elastic by exercise. Their power of contraction is increased within certain limits, and they respond more quickly and readily to the nervous impulses.

When a muscle contracts, certain poisonous products, of which the chief are carbon dioxide and various soluble solids, are produced in the muscle cells, and are conveyed away into the blood stream. If a great amount of violent exercise is taken without rest, the blood cannot carry away the poisonous substances quickly enough, and the nerve-endings in the muscles become poisoned and paralysed. The nerve impulses, therefore, cannot reach the muscle, and the condition known as "fatigue" sets in. This "fatigue point" is reached much earlier in the case of people who are untrained, partly because they expend an unnecessary amount of energy and muscular effort on their movements. The beginner learning to swim is more exhausted after two or three minutes of struggling, exaggerated effort than the practised swimmer would be in two or three hours of well-economised effort. This power of economy of effort can be cultivated by drill, by training the pupils to adapt and modify their efforts according to the degree of difficulty of the exercises.

**The Circulation.**—In general, the rate of the blood and lymph flow is increased by exercise. The alternate contraction and relaxation of the muscles causes a mechanical squeezing of their vessels, so that the blood is driven more quickly towards the heart. This increases the supply of blood to the heart, so that it beats more quickly, not only in order to cope with the increased supply, but also to meet the more urgent demand of the working muscles for pure blood.

**Effect of Respiration on the Heart.**—On inspiration the pressure on the large veins entering the heart is diminished, so that blood is sucked into the heart. Therefore the deeper the inspiration the greater the amount of blood flowing through the heart, so that the heart beats more quickly and with greater force to pump out the extra quantity of blood. In the case of *forced expiration* the reverse holds. The pressure on the large veins prevents the suction of the blood, and it may even be prevented from entering the heart, and lead to a filling of the organs and tissues with impure blood. From this it will be seen that whereas deep inspirations exert a beneficial effect on the heart, *exercises in which the breath is held, or is forced out, are harmful, and should not be practised.*

**The Respiration.**—It has already been noted that muscular contraction leads to the formation of certain impurities which pass from the lymph into the blood, so that an increased supply of impure blood reaches the lungs, and the respirations are increased to get rid of the carbonic acid. The increase in the number of respirations leads to an increase in the number of heart-beats, and this increases the rate at which the blood is flowing throughout the whole body. Violent exertion leads to a very marked increase in the respiration, and the condition of "breathlessness" ensues. The heart beats still more violently to correspond with the abnormal rate of breathing. For this reason violent exertion should always be followed by gentle movements to regulate the heart-beat, and these should be succeeded by deep breathing exercises to assist the aeration of the blood.

**The Digestion.**—The processes of digestion are beneficially affected by the improvement in the circulation and in the health generally which results from regular and moderate exercise. The strong contraction of the abdominal muscles in abdominal exercises, such as those in which the legs are bent upon the trunk, or the trunk is bent upon the legs, exerts a mechanical pressure on the digestive organs, and *may* help to increase their functional activity. Moreover, as the voluntary act of excretion of waste material from the bowels is assisted by the abdominal muscles, these exercises are of immense value in overcoming or preventing the condition of constipation which results from a flabby condition of the large intestines.

**The Skin and Kidneys.**—Violent exercise has been proved to raise temporarily the body temperature, but the overheated blood is soon cooled as it passes through the capillaries of the skin, and the temperature is made normal again. Exercise also produces "sweating" and an increased flow of urine. These processes help to carry off the obnoxious and harmful products of combustion.

**The Brain and Nerves.**—The mechanism which results in a voluntary muscular contraction may be compared to that by which the signal for a train is brought about. The muscle corresponds to the signal, the brain to the signalman, and the motor nerve to the wire which connects the signal to the handle in the signal-box. When a train is to be signalled, the handle belonging to that special signal is pulled down by the man, and the signal goes down. In something the same way the will stimulates the nerve cell in the brain belonging to the special muscle it wants to use, and the impulse is carried along the nerve-fibre, and the muscle contracts. In the signal the force is a mechanical one, whereas in the contraction of a muscle the force is more of the nature of an electric current. From this will be realised the intimate connection between the work of muscles and of nerves and brain. Well developed muscles mean well developed nerves, while any harmful effects of exercise on the muscles, such as over-strain, produces a corresponding effect on the nerves. The muscular and nervous systems are most beneficially affected by those forms of exercise which necessitate the use of the will power, and which afford them the power of *intelligent* co-operation. For, just as in the case of the train signal, the whole mechanism is ineffectual unless it is under the complete control of an intelligent man, so the nervous and muscular mechanisms are useless unless they can be completely and intelligently controlled by the individual.

**Effects of Exercise on the body as a whole.**—Since exercise increases the rate at which the blood flows throughout the whole body, it results in the various organs and tissues being supplied with a greater amount of pure blood per minute of time. In short, muscular exercise in moderation and under proper conditions, leads to a greater nourishment of the whole body.

**The Hygiene of Exercise.**—The most carefully thought-out plan of exercises will fail to produce the desired effects if they are not carried out under suitable hygienic conditions. Of these, the points with which the teacher can most directly concern herself, are ventilation and clothing.

**Ventilation.**—Drill should, whenever possible, be taken in the open air. If taken indoors, the windows should be thrown wide open, as exercise taken in a stuffy atmosphere is not only useless, but may actually be harmful.

**Clothing.**—It is essential that the clothing which is worn for drill should be loose. Tight stays, tight waist belts, garters, etc., must be absolutely prohibited. Rubber-soled shoes should be worn if possible.

## CHAPTER III.

### Gymnastic Positions.

THE body must always be in some definite *commencing position* before an exercise is performed, and a gymnastic position is one which is assumed for the performance of a gymnastic movement. The gymnastic positions are classified as *fundamental* and *derived*. The names of the fundamental positions used in "Free Standing Gymnastics" are standing, sitting, lying, kneeling, and they express the position of the whole body. The derived positions are so called because they are all derived, or result from the fundamental positions by moving the arms, legs, head, or trunk. Their names express the positions of various parts of the body. Every exercise continues from the *fundamental position* until the body has assumed a definite *final position* and when this has been reached the original fundamental position is again resumed.

The fundamental positions are *always* used as commencing positions, while the derived positions are learnt in the first place as final positions, and may afterwards be used as commencing positions for other movements. For example, when the final derived position "wing standing" has been correctly learnt, it can be used as the commencing position for the exercise "foot placing outward." This gives another final position—"Wing walk outward standing" which, when it has been correctly learnt, can serve as the commencing position for a movement such as "Trunk rotation." This again gives another final position. "Turn standing," which can afterwards be used as the commencing position for the movement "Trunk bending sideways." The correctness of this last final position depends very largely on the correctness with which each stage which leads up to it has been learnt.

#### DESCRIPTION OF FUNDAMENTAL POSITIONS.

(*Commands are in italics.*)

- I        **Standing.**—*At—tention!* (See Fig. 1, Sheet I.) The heels together, the toes turned out to an angle of about 60 degrees, the weight of the body well forward on the front part of the foot. The knees and hips pressed back, the chest pressed slightly forward. The shoulders drawn down and slightly back; the arms straight and the palms against the sides of the thighs, fingers straight and together. The head erect, the back of the neck slightly stretched, the chin drawn in, eyes looking straight forward.

This position is used much more than the other fundamental positions. It is essential that it should be learnt correctly before any exercises are taken.

**Common Faults.**—Exaggerating the curve in the lower part of the back; making the chest or the whole body rigid. The position must not be "wooden" or "strained." (See Fig. 2, Sheet I.)

- II        **Sitting.**—There are two sitting positions used in educational gymnastics.



- A **Long Sitting.**—*Long sitting position—place.* The pupil sits on the floor. The legs are straight and together, the heels together, the ankles slightly stretched; the back is straight, the shoulders drawn down.

**Common Faults.**—Poking the head; rounding the back.

- B **Ride Sitting.**—*Ride sitting position—place.* The pupil sits on a form, one leg on either side; the whole of each foot on the ground at right angles; the back and head are straight, the shoulders down.

**Common Faults.**—Turning the knees in; sitting “in a heap.”

### III **Kneeling.**—There are two kneel-standing positions.

- A **Kneel Standing.**—*Kneel standing position—place.* 1, 2. (See Fig. 4, Sheet I.) On “1” the left knee is placed on the ground beside the right heel; on “2” the right knee is placed beside the left. The heels are together, the feet are stretched. To resume standing position, command “*At—tention!* 1, 2.” On “1” left foot is placed beside right knee; on “2” the position of “Attention” is resumed.

**Common Faults.**—Bending at the hip joint.

- B **Half Kneel Standing.**—*With left (R) foot back half kneel standing position—place. Feet change.* 1, 2. *At—tention!* (See Fig. 32, Sheet VIII.) On “*place,*” the left knee is placed on the floor so that the leg and foot are in the same plane; the right knee is bent at right angles; the body is upright. For the “change” on “1” standing position is resumed; on “2” the right knee is placed on the floor and the left knee is bent to right angles.

The supporting knee must be placed as far back as possible on the ground in order to ensure the right angle in the upper leg which is necessary for the correct balance of the body.

### IV **Lying.**—There are two lying positions.

- A **Back Lying.**—*On the back, lying position—place.* (See Fig. 27, Sheet VII.) The pupil lies with the whole of the back flat on the ground. The knees and feet are stretched, the arms straight at the sides, the head and heels are in one straight line.

**Common Faults.**—Exaggerating the hollow in the lower part of the spine; slackening the knees.

- B **Prone Lying.**—*Prone lying position—place.* The pupil lies face downward on the ground, otherwise the position is the same as in “Back lying.”

For beginners, “kneel standing” position may be taken first—then command “forward lying.”

*Note.*—The movements which are taken from sitting or lying positions usually require support. The class should be arranged in double ranks, one step apart. Those in the front rank can do the movement first—those in the back rank giving support. The



supports take kneeling position when their partners take lying or sitting positions, and give them support by clasping their ankles firmly and pressing them towards the ground. The positions can then be reversed, so that the supports and their partners interchange. (See Fig. 24, Sheet VI, and Fig. 25, Sheet VII.)

**Derived Positions.**—Since the derived positions are the result of definite gymnastic movements, they can all be learnt under one or other of the different classes of movements into which the exercises of the Swedish system are divided. Many of the derived positions are taught in the first place as Introductory Movements, and they have been described in that connection.

## CHAPTER IV.

### Description of Exercises.

**I**N this chapter the exercises in each class of movements (Lateral, Abdominal, etc.) have been subdivided into groups according to similarity of type. The descriptions and commands of the exercises have been given as taken from the *easiest* commencing position, but in each case the most suitable methods of progression that can be used have been indicated, so that in this way a very great variety of exercises can be obtained. The *Groups* and exercises in each group have both been arranged in approximate progression, *i.e.*, in order of difficulty, but it is not intended that they should be taught in succession in exactly the order in which they are described. New groups and new exercises in each group should be introduced gradually, and in the meantime use should be made of some of the methods of progression which are applicable to the exercises which have already been learnt, provided always that the proper relation between these methods and progression by changing the type of the exercises is maintained. (See Progression by change of type, p. 58.) General instructions and a special index for selection of these exercises for table making are given on the fold-out leaf at the end of the book.

**The Names of the Exercises.**—Every exercise, with the exception of those taken from the fundamental standing position, consists of two parts:—

- (1) The movement which gives the commencing position for the exercise.
- (2) The exercise itself.

The two parts are indicated in the name of an exercise. Examples:—

- |  |   |
|--|---|
| Part I.—Wing stride standing position. | Part II.—Trunk bending forward.                           |
| Part I.—Across-bend standing.          | Part II.—Foot placing forward with arm flinging sideways. |

In some cases the name of the exercise denotes the final position which results from it. Example: "Prone falling position" (p. 34). Those exercises which teach the final positions which are afterwards used as commencing positions for other exercises are named according to *both* methods.

Example: Wing stride standing—trunk bending forward gives the final position "Wing stride stoop standing" (see p. 29).

In writing the names of commencing positions, the position of the arms is written first, then that of the feet, and lastly that of the trunk. The names of each *position* and of each *part of the body* are begun with capital letters, and the names of each movement or direction with a small letter.

Example: Wing Walk outward Standing, Trunk bending sideways.

The term "Half" denotes the position of a limb on one side of the body only.

Examples: Half Wing, Half Rest Standing position (Fig. 29, Sheet VIII). Crook a Half Standing position (Fig. 16, Sheet IV).

The names of the positions and of the exercises described have been written in the margin. Abbreviated forms for use in making out the tables of exercises have also been given.

**The Commands.**—These also indicate the two parts of the exercise.

Example :           Part I.—*With feet astride, hips—firm !*  
                           Part II.—*Trunk forward—bend.*

In each part there are the *preparatory words*, *i.e.*, those which denote what is to be done; the *executive word* which denotes the moment at which the movement is to take place. In the delivery of the command a pause is always made between the preparatory words and the executive word; and in writing the commands the pause is indicated by a dash, and the executive word is followed by an exclamation mark when it requires a short, sharp emphasis. In all commands where this exclamation mark is omitted, the emphasis on the executive word is smooth.

The command "*At—attention*" always signifies the return to the fundamental position. The number of times that the command for the actual exercise should be repeated before "*Attention*" is taken cannot, of course, be indicated; this must be left to the teacher's discretion.

The return to the fundamental standing position from the commencing position is always taken in the same number of motions as were used for assuming the commencing position in the first place.

The counting for any of the commands can be omitted as soon as the class can do the exercises in correct time.

## CLASS 1.

### Introductory Movements.

#### Use.

These are easy movements of decided, quick rhythm, which help the pupils to fix their attention on their physical work and to gain control over their movements. The Introductory exercises must be well done and with a distinct effort of will and attention, otherwise the class will not be prepared for the harder movements which follow.

Introductory movements include easy movements for the head, feet, and arms, and these help to improve the general posture of the body, and in this way they also prepare for the movements which follow. A breathing exercise should always be included, as it has a refreshing effect on the class.

*Note.*—In the following description the exercises are arranged in groups according to their special use.

#### GROUP I.—MOVEMENTS FOR DISCIPLINE, ORDER, AND FORMATION OF THE CLASS.

##### Formation of Class ; single file.

*In single file—fall in ! Distance forward—place ! At—attention !*

The class runs quickly into line, standing *one behind the other*, the shortest in front, graduating to the tallest behind, all standing at Attention. For "*distance*," each pupil raises the arms forward

with the palms turned in, and moves quickly either forward or backward until the tips of the fingers just touch the shoulders of the girl in front, the arms being quite straight. The leader stands still. The arms are smartly lowered on "Attention."

**Single Rank.** *In single rank—fall in! Distance sideways—place! At—tention!*

The class stands in line, one beside the other, the shortest at one end, the tallest at the other. For distance, the leader stands still, the others turn the head towards her, and raise the arm on the same side, moving down until it is straight, and the fingers just touching the shoulder of the girl next to her. The arm is then lowered and the head turned forward.

**Facing to the Left.** *To the left—face! 1, 2.*

On "1" the right heel and the front part of the left foot are raised and a sharp turn is made on the left heel so that the body faces square to the next wall on the left. On "2" the right foot is brought up smartly to the left one. (See diagram page 15).

**Facing half to the Left.** *With feet at right angles, half to the left—face! 1, 2.*

The movements in this are the same as in the facing described above, but only half the turn is made. For example, if the class is looking towards the top of the room when the command is given, a half facing to the left would bring the left foot pointing to the next wall on the left and the right foot pointing towards the top of the room. (See diagram, page 15.)

**Facing to the Left About.** *To the left about—face! 1, 2.*

The movement is the same as the preceding ones, only the turn on the heel is made so that the body faces in exactly the opposite direction to its former position.

For facings to the right the movements described above are reversed.

**Common faults in Facings.**—Swinging the arms; shuffling the feet; bending the knees.

**Marking Time.** *Mark—time! Left! right! etc. Class, halt! 1, 2.*

Starting with the left foot, the feet are raised alternately from the ground in marching time, the heel well lifted and the foot stretched. For the "halt" on "2," the heels are brought smartly together and lowered.

**Common Faults.**—Shuffling the feet; moving the whole body.

**Marking time with facings.** *Mark—time! Left! right! etc. Left face! 1, 2.*

The word "left" is given when the left foot is raised and followed immediately by the word "face," when the right foot is raised. A quick turn is made to the left and marking time continued till a fresh command is given.



**Taking steps.**

*One step forward—march ! 1, 2.*

On "1" the left foot is raised and placed one step forward, the toe meeting the ground first. On "2" the right foot is brought smartly up to the left. One step backward, to the left, or right can be taken in the same way. *For more than one step forward or backward*, count 3 for 2 steps, 4 for 3 steps, etc., the back foot being brought up to the front one on the last number. *For more than one step left (R)* count 1, 2, 1, 2, etc., the heels being brought together on "2."

**Numbering and opening a single file in threes.**

*In threes over the left (R) shoulder—number ! Ones, two steps to the left, threes, two steps to the right ; open files—march ! 1, 2, 1, 2, files—cover !*

The class numbers in threes, beginning with leader ; as the number is called the head is turned sharply over the shoulder and then forward again. On the word "*march*," twos stand at attention while ones and threes open ranks as directed. To "*cover files*," all adjust their positions so as to form straight lines behind their three leaders. The class may be numbered in twos, if preferred, when ones and twos open files.

**Common Faults.**—Taking too long steps ; dragging the feet.

**Numbering and opening a single rank in threes.**

*From the left (R) in threes—number !*

(For difference between *file* and *rank* see above.)

The numbering is from the left if the leader is standing on the left of the rest of the class. As the number is called, the head is turned sharply to the right and then forward again. The ranks are opened by ones taking two steps forward, threes, two steps backward.

**Numbering and opening double ranks in threes.**

*In threes from the left (R)—number ! To the left (R)—face ! Both files two steps outward—march ! Ones, two steps to the left, threes, two steps to the right ; open files—march !*

Only those in the front rank number, those in the back line taking the same number as their partners in the front line. If there is an odd number in the class, the pupil without a partner should stand last but one in the front rank. After the facing, the class are in files ; each file takes two steps away from the other, and the opening of the files is then done as above. It is quicker to number a large class in ranks and open them in files.

**Adjusting the class.**

Adjusting the class. The method of formation must be adapted to the size of the class, room, etc. The teacher should aim at giving each pupil the maximum amount of space ; if possible, a clear space should be left in front of and all round the class.

**Standing at ease.**

(Fig. 3, Sheet I.)

*Stand at—ease ! At—tention !*

From the position of "Attention," the left foot is placed one foot length to the side, the weight of the body being equal on both feet, the arms hanging loosely at the sides. On command "*At—tention*," the left leg is smartly placed back by the right, and the arms are straightened.

**Common Faults.**—Keeping the weight on one leg ; standing in a bad general position.

## GROUP II.—EXERCISES USED AT FIRST AS INTRODUCTORY MOVEMENTS, WHICH TEACH THE EASIER COMMENCING POSITIONS.

### A. Arm Movements.

*Hips—firm! At—tention!*

#### Wing Standing Position.

Wg. St. Pos.

The hands are quickly placed on the hips, the fingers together in front, the thumbs at the back; the elbows in line with the body, the wrists down.

**Common Faults.**—Shrugging the shoulders; spreading the fingers apart; carrying the elbows too far forward or too far back.

#### Bend Standing Position.

Bd. St. Pos.

(Fig. 15,  
Sheet IV.)

*Arms upward—bend! Arms downward—stretch!*

The arms are quickly bent and the fingers placed on the shoulders, and slightly bent. The elbows are drawn into the sides, the backs of the hands facing *sideways*.

**Common Faults.**—Shrugging the shoulders; placing the hands too far forward on the shoulders.

#### Across bend Standing position.

(Fig. 5,  
Sheet II.)  
Crs. bd. St. Pos.

*Arms across—bend! At—tention!*

The arms are bent and raised, so that the elbows are in a line sideways with the shoulders; the forearm is in front of the upper arm, the hands are as far apart as possible, the palms face downwards, wrist and fingers are straight.

**Common Faults** (Fig. 6, Sheet II).—Shrugging the shoulders; bringing the hands too near together, thus contracting the chest; bending the wrist and hands.

#### Rest Standing Position.

(Fig. 7, Sheet II.)

Rst. St. Pos.

*Neck—rest! At—tention!*

The hands are placed behind the head with the fingers lightly interlocked, palms facing forward, wrists and hands straight, head and elbows pressed back. If the fingers cannot be interlocked without causing an incorrect position of the head and elbows, the hands may be placed so that the middle fingers just touch.

**Common Faults.**—Carrying the head and elbows forward; bending the wrists.

## PROGRESSION IN INTRODUCTORY ARM MOVEMENTS.

### Method A.

Two or more positions can be taken in succession. Example of command: *Hips—firm! Neck—rest! Hips—firm! By numbers—repeat! 1, 2, etc. At—tention!*

### Method B.

Two positions can be combined. Examples of command:

- (i) *Left hand neck rest, right hand hips—firm! Arms—change! Change! etc. At—tention!*

On the command "Change," the positions of the arms are quickly reversed in one movement.

- (ii) *Right arm upward—stretch, left hand, hips—firm! 1, 2. Arms—change! 1, 2. At—tention! 1, 2.*

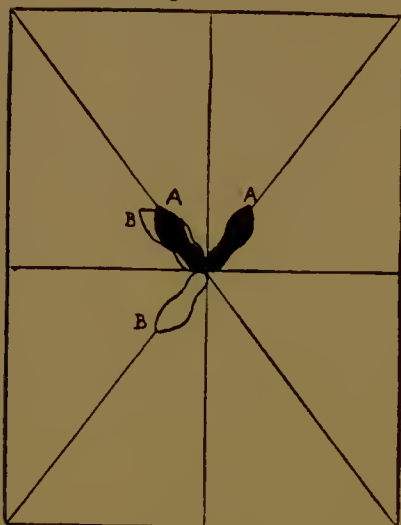
On "1" the arms are bent upward, on "2" the right arm is stretched upward, the left hand takes "hips firm," "Change," and "Attention" are taken in the same way.



# Diagrams of Foot Positions.

DIAGRAM I.

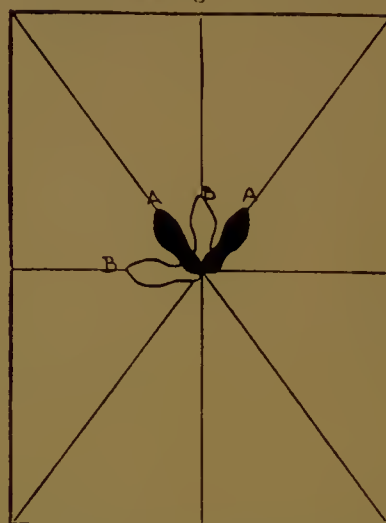
To show the position of the feet in  
"Facing to the Left."



A A is the commencing position looking towards the top of the room. B B position of feet after "Facing to the Left."

DIAGRAM II.

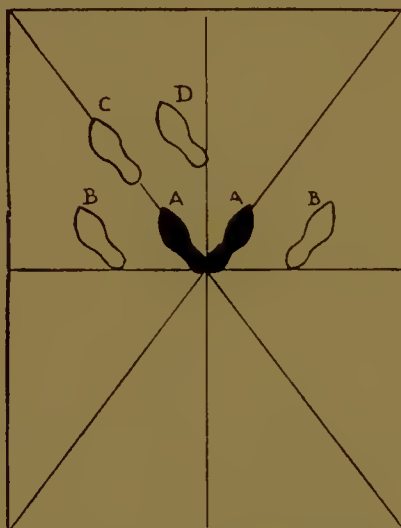
To show the position of the feet in  
"Half Facing to the Left."



A A is the commencing position looking towards the top of the room. B B the position of the feet after "Half Facing to the Left."

DIAGRAM III.

To show the position of the feet in  
"Astride," "Walk Outward," and  
"Walk Forward" positions.



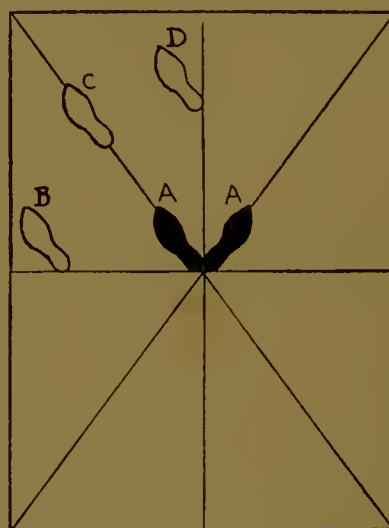
A A is the commencing position looking towards the top of the room.  
B B is the position in stride standing position.  
C is the position with left foot in walk outward standing position.  
D is the position with left foot in walk forward standing position.

(To face page 15.)

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DIAGRAM IV.

To show the position of the feet in "Lunge" position.



A A is the commencing position looking towards the top of the room.  
B is the position with left foot in lunge sideways position.  
C is the position with left foot in lunge outward position.  
D is the position with left foot in lunge forward position.



**B. Foot Movements.**

(See Diagram 3.)

**Close Standing Position.**

(Fig. 13,

Sheet IV.)

Cl. St. Pos.

**Wing Standing Position, Foot Placing Astride, or Wing Stride Standing Position.**

Wg. St. Pos.

F. Place Astd.

or  
Wg. Std. St. Pos.*Feet—close ! Feet—open !*

The toes are slightly raised and the inner borders of the feet are brought together by a quick turn on the heels. The toes are then quickly turned out again. This movement should be taken at intervals throughout the lesson, and especially before movements of the legs, in order to ensure a correct commencing position for the feet.

**Common Faults.**—Bending the body ; shuffling the feet.

*Hips—firm ! Feet astride—place ! 1, 2. Feet together—place ! 1, 2. At—tention !*

On “1” the left foot is placed one foot length to the left ; on the “2,” the right foot is placed one foot length to the right, so that the heels are still on the same straight line and the same angle between the feet is maintained. The feet are brought together again in two movements, the left moving on “1” as before.

**Common Faults.**—Taking too narrow or too wide a stride ; turning the toes too far out or in ; bending the knees ; stamping.**Wing Standing Position, Foot Placing Forward or Wing Walk Forward Standing Position.**

Wg. St. Pos.

F. Place Forw.

or  
Wg. Wlk. Forw.  
St. Pos.

*Hips—firm ! Left (R) foot forward—place ! Feet—change ! 1, 2, etc. At—tention !*

The left foot is lifted and placed in front of the right, so that the heel is two foot lengths forward in a straight line from the back heel ; and at the same angle with the other foot as it was before.

For the “Change” on “1,” the left foot is brought back to the right ; on “2,” the right foot is placed forward. The weight of the body must be shifted as the foot is moved, so that it is kept equal between both feet.

**Common Faults.**—Turning forward the shoulder on the side of the foot that is moved ; keeping all the weight on the back leg. Turning the toe of the forward foot forward instead of keeping it turned out.**Wing Standing Position, Foot Placing Outward, or Wing Walk Outward Standing Position.**

Wg. St. Pos., F. Place

Outw., or Wg. Wlk.

Outw. St. Pos.

*Hips—firm ! Left (R) foot outward—place ! Feet—change ! 1, 2. At—tention !*

The foot is placed two foot lengths outward, in the direction in which the toe was pointing when the heels were together.

**Common Faults.**—Same as in the preceding movement, except that there is a tendency to turn the body in the direction of the foot that is moved.**PROGRESSION IN FOOT PLACINGS.**

Foot placings can be done in succession. Examples of commands :—

- (i) *Hips—firm ! Foot placing forward (by numbers)—begin ! 1, 2, 3, 4, etc. At—tention !*

On “1” and “2” the left foot is placed forward and then back again by the right ; on “3” and “4” the same movement is repeated with right foot.

- (ii) *Hips—firm! Foot placing forward and outward (by numbers)—begin! 1, 2, 3, 4, 5, 6, 7, 8. At—tention!*
- (iii) *Hips—firm! Foot placing forward, outward, and sideways (by numbers)—begin! 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. At—tention!*
- (iv) *Hips—firm! Foot placing forward (outward or sideways) in series—begin! Class—halt! 1, 2. At—tention!*

The last movement is continued with each foot alternately until the command "Class, halt" is given. On "2" the class stands still, heels together, hands on hips.

In examples (i), (ii), (iii) the class does not repeat the movement unless a command "Repeat" is given.

*Note.*—Foot placings in succession are always begun with the left foot.

### **C. Combined Introductory Arm and Foot Movements.**

When the movements already described in sub-groups A and B have been correctly learnt, they can be combined, *i.e.*, the positions can be taken to one command. Examples of commands:

- (i) *With left foot forward, hips—firm! Feet and arms—change! 1, 2. At—tention!*
- For the change on "1," the position of Attention is resumed.
- (ii) *With feet close, arms across—bend! At—tention!*
- (iii) *With feet astride, hips—firm! 1, 2. At—tention! 1, 2.*
- (iv) *With left foot forward, right hand neck rest, left hand hips—firm! Feet and arms—change! 1, 2. At—tention!*

For the change on "1," the position of Attention is resumed, on "2," the positions of feet and arms are reversed.

*Note.*—When " $\frac{1}{2}$  rest ( $\frac{1}{2}$  stretch) wing" position is combined with a "walk" position, right arm is in "rest" (stretch) when left foot is in "walk" position.

- (v) *With feet astride, arms sideways (upward or forward)—stretch! 1, 2. At—tention! 1, 2.*
- (vi) *With left (R) foot forward (outward), arms sideways (upward, forward)—stretch! 1, 2. Feet and arms—change! 1, 2. At—tention! 1, 2.*

On "1," the arms are bent upward; on "2," the arms are stretched, and the foot is placed forward. "Change" and "Attention" are taken in the same way. All the arm and foot movements can be combined in the same way. In combined arm and foot movements in which there is one movement for the arms and two for the feet, the single foot movement with the left foot is always on "1," the combined movement of the arms and right foot is on "2." (See Ex. iii.) When there are two movements for the arms and one for the feet, the single arm movement is on "1," the combined arm and foot movement on "2." (See Ex. vi.)

**GROUP III.—HEAD MOVEMENTS.****Head Rotation.***Head turning—begin ; left, right, etc., front.***H. Rot.**

The head is turned slowly first over the left shoulder, then over the right shoulder, and then forward again.

The movement may *sometimes* be done more quickly to a sharp command, and repeated by numbers 1, 2, 3.

**Common Faults.**—Turning the shoulders ; bending the head ; making the movement jerky.

**Head Bending Backward.**(Fig.8, Sheet IV.)  
**H. Bend. Backw.***Head backward—bend ; upward—stretch.*

The head is pressed back slowly with the chin drawn well in and the back of the neck stretched ; it is then slowly raised, still lifting the back of the neck.

**Common Faults.**—Shrugging the shoulders ; letting the head drop back with the chin tilted up ; moving the body as well as the head.

**Head Bending Forward.****H. Bend. Forw.***Head forward—bend ; upward—stretch.*

For the “bend” the head is allowed to drop gently on the chest ; for the “stretch,” the chin is drawn in and the head pressed up strongly until it is in the upright position. The movement may be made continuous with the backward bending.

**Head Bending Sideways.****H. Bend. Sidew.***Head to the left (R)—bend ; upward—stretch.*

The head is slowly bent to the side without being turned, and the opposite side of the neck well stretched.

**Common Faults.**—Poking the chin ; shrugging the shoulders ; turning the head.

The position of the arms for head movements may be by the side, or “wing,” or “bend” position.

**GROUP IV.—MOVEMENTS WHICH HAVE ALREADY BEEN  
LEARNT IN OTHER CLASSES AND WHICH ARE AFTERWARDS  
USED AGAIN FOR REVISION AS INTRODUCTORY EXERCISES.**

These may be :—

(See sample tables.)

- (a) Arm Movements, *i.e.*, Arm Bending and Stretching, and Shoulder Blade Movements.
- (b) Lateral Trunk Movements.
- (c) Leg Movements, *i.e.*, preparation for jump, foot-placings with heel raisings, lunge movements.

These movements must first have been correctly learnt in their own class in the previous Tables ; they can afterwards be used as introductory movements, the arm movements serving as corrective exercises, the trunk turning, side bending, and leg movements improving the circulation.

**GROUP V.—BREATHING EXERCISES.**

A breathing exercise must always be included in the introductory movements. New ones can be taught either here or at the end of the lesson.

## CLASS II.

## Arch Flexions (Trunk Bending Backward and Forward).

## Use.

These movements use the back muscles in the region of the neck and shoulders. The development of these muscles helps to flatten and straighten the spine, and in this way prevents or overcomes the condition of "round-back."

The Trunk bending backward is accompanied by a lifting of the ribs, so that the muscles in front of the Trunk are stretched and the capacity of the chest is increased.

In Trunk bending forward also the chest is expanded, and the back of the legs is strongly stretched.

Trunk bending forward and downward usually follows Trunk bending backward, especially in classes for older children, as this movement affords relief after the strong contraction of the back muscles.

*Note.*—The pupils must breathe freely and naturally during these movements, otherwise the value of their effects is lost.

## GROUP I.—TRUNK BENDING BACKWARD FROM STANDING OR KNEEL-STANDING POSITION.

Wing Stride  
Standing  
position,  
Trunk bending  
backward, or  
Wing Arch  
Standing  
position.  
(Fig. 9, Sheet III)  
Wg. Std. Pos., T. bend  
backw., or Wg. Arch.  
St. Pos.

*With feet astride hips—firm! Trunk backward—bend; upward—stretch. At—tention! 1, 2.*

The movement is started by pressing the head slightly back with the chin drawn in; at the same time the chest is lifted and the shoulders drawn well down and back; the top part of the back is flattened and bent slightly back. The body and head are then slowly raised to the upright position.

The movement must be done very slowly and the position must be maintained for a short time only. Beginners often find this movement difficult, especially if they are at all flat-chested or round-shouldered. Very little actual bending should be asked for at first; the pupils should at once get the idea of lifting the chest and drawing the shoulders down while keeping the waist quite still.

**Common Faults** (see Fig. 10, Sheet III).—Bending at the waist, thus producing poking waist; bending the knees; letting the head drop back and poking the chin; holding the breath.

Wing Kneel-  
Standing  
position.  
Trunk bending  
backward.  
Wg. Kn. St. pos.,  
T. bend backw.

*Kneel-standing position—place. Hips—firm! Trunk backward—bend. Upward—stretch. At—tention! 1, 2.* (For description of "kneel-standing," see p. 8.)

The movement is the same as from the standing position.

**Progression** is made according to methods A and C (see below).

## Method A.

**Progression in trunk Bending backward.**—The position of the arms in the commencing position can be changed from wing to bend, to yard, to  $\frac{1}{2}$  wing  $\frac{1}{2}$  rest, to rest, to  $\frac{1}{2}$  stretch  $\frac{1}{2}$  wing, to stretch.

*Note.*—Practically, "bend" is an easier position for trunk bending backward than "wing," and may, if preferred, be substituted for it in the first commencing position.



**Method B.**

The position of the feet in the commencing position can be changed from stride, to standing, to close standing, to walk outward, to walk forward.

*Note.*—When a walk position is used, a common fault is to let all the weight of the body fall on to the back foot during the trunk bending backward.

**Method C.**

The position of the trunk in the commencing position can be changed. The trunk is turned to the left (R) before the trunk bending backward is taken. The bending cannot be so extensive from this position, but more co-ordination is required, and it must therefore be considered as a method of progression.

## GROUP II.—TRUNK BENDING BACKWARD WITH TOE SUPPORT.

**Wing Walk forward Standing position, Trunk bending backward with Toe support.**

Wg. Wlk. forw. St. pos., T. bend. backw. w. Toe supp.

*With the left foot forward, hips—firm! Trunk bending backward with toe support—begin. 1, 2. Feet and arms—change! 1, 2. Trunk bending with toe support—repeat. 1, 2. At—tention!*

As the bending takes place, all the weight of the body is shifted on to the front foot and the back heel is raised so that the foot is on the tip of the toe. As the body is raised, the back heel is lowered and the weight is again shifted, so that it is equal on both feet.

**Progression** can be made by changing the position of the arms in the commencing position. See Method A.

## GROUP III.—TRUNK BENDING BACKWARD WITH CHAIN SUPPORT.

**Rest Stride Standing position, Trunk bending backward (with Chain support).**  
(Fig. 11,

Sheet III.)

Rst. Std. St. pos., T. bend. backw. (w. Chain supp.).

*Ones a short step backward—march! Ones with the left foot back, chain support—place! Twos with feet astride, neck—rest! Trunk backward—bend. Upward—stretch. Ones and twos, at—tention! 1, 2.*

The class stand in single rank, numbered in twos. For the chain support, the supports take “backward lunge position,” and place their hands so that they support their partners just below the hollow of the back. On *At—tention!* the supports bring the foot up on “2.” The support at the lower part of the spine helps to prevent bending in this region.

**Progression in trunk bending backward with chain support** can be made by changing the position of the arms and feet according to methods A and B in Group I.

### Movements which follow Trunk bending backward.

*With feet astride, hips—firm! Trunk forward—bend. Upward—stretch. At—tention! 1, 2.*

**Wing Stride Standing position, Trunk bending forward, or Wing Stride Stoop Standing position.**  
(Fig. 21, Sheet VI.)

Wg. Std. Stp. St. pos.

The body is slowly bent forward at the hips. The upper part of the spine is flattened and the chest is expanded; the knees and hips are pressed back. The body is then slowly raised into the upright position.

**Common Faults.**—Dropping the head, rounding the shoulders, and exaggerating the hollow in the lower part of the spine.

Stretch Stride  
Standing,  
Trunk bending  
forward and  
downward, or  
Point Stoop  
Standing  
position.

(Fig. 12,

Sheet III.)

Str. Std. St., T. bend.  
forw. and downw., or  
Pt. Stp. St. pos.

*With feet astride, arms upward—stretch! 1, 2. Trunk forward and downward—bend. Forward and upward—stretch. At—tention! 1, 2.*

The first part of the movement is the same as for “trunk bending forward,” but the movement is continued so that the hips are bent still more, and the hands touch the floor *if possible*. The head is kept between the arms which are stretched upward throughout the movement; the knees and hips are pressed back.

**Common Faults.**—Dropping the arms forward; shrugging the shoulders, bending the knees.

*Note.*—For beginners, Trunk bending forward may be taken after the arch flexion. Trunk bending forward and downward should, however, be taught as soon as possible. In Fig. 12, Sheet III, the correct Point stoop standing position with perfectly flat back is shown, but children may be allowed to take it with slightly rounded back, provided that the arms are kept still, and the shoulders are drawn down.

### CLASS III.

#### Heave Movements (Arm Bending and Stretching).

##### Use.

These movements use the muscles of the arm and shoulders and the muscles of the back and chest which join the upper arm to the trunk. When the arms are vigorously extended the latter muscles are stretched so that the ribs are raised and drawn apart. Continual practice of these exercises therefore expands the chest and increases its capacity. The arm stretching is always taken from the *bend* position. This position is a very important one, and when correctly done it helps to improve the position of the shoulders by drawing them down and back.

Arm bending and stretching are very vigorous movements, and they therefore quicken the heart-beat and circulation considerably.

*Note.*—All the exercises which have been correctly learnt in this class can afterwards be used as Introductory Movements.

Arm Stretching  
sideways, or  
Yard Standing  
position.

(Fig. 13,

Sheet IV.)

2 A. Str. sidew. or  
Yd. St. pos.

*Arms sideways—stretch! 1, 2. Arms downward—stretch! 1, 2.*

On “1” the arms are bent upward; on “2” the arms are stretched sideways on a level with the shoulders, palms face downwards, elbows and wrists and fingers are straight.

**Common Faults.**—Taking the arms either above or below the shoulder level, shrugging and pulling forward the shoulders, thus contracting the chest; poking the head.

Arm Stretching  
upward or  
Stretch, Standing  
position.

(See pos. of arms,  
Fig. 22,

Sheet VI.)

2 A. Str. upw. or  
Str. St. pos.

Adapt command from above. On “2” the arms are quickly stretched over-head, the palms face each other, and the arms are kept parallel, and drawn back close to the ears. Some children find it difficult to keep the arms back, and they should not do so at the expense of bending back at the waist or poking the head.

**Common Faults.**—Shrugging the shoulders; poking the head and waist.

**Arm Stretching forward, or Reach Standing position.**

2 A. Str. forw. or  
Rch. St. pos.

Adapt command from above. On "2" the arms are stretched forward on a level with the shoulders, the palms face each other, and the arms are parallel.

**Common Faults.**—Shrugging the shoulders; poking the head and waist; drawing the arms too close together, thus cramping the chest.

**Arm Stretching backward.**

2 A. Str. backw.

Adapt command from above. On "2" the arms are stretched down and back so that the fingers point directly backward; the arms are parallel, the palms face each other.

**Common Faults.**—Shrugging the shoulders and poking the waist.

*Note.*—This movement is not used so much as the preceding ones, as it is a difficult position and has little, if any, beneficial effect on the chest.

**PROGRESSION IN ARM BENDING AND STRETCHING.**

**Method A.**

The different directions can be taken in succession. Examples of commands. (Progressive.)

(1) *Arms sideways and downward—stretch!* 1, 2, 3, 4.

(2) *Arms sideways, upward, and downward—stretch!* 1, 2, 3, 4, 5, 6.

(3) *Arms forward, sideways, and downward—stretch!* 1, 2, 3, 4, 5, 6.

(4) *Arms upward, forward, sideways, and downward—stretch!* 1, 2, 3, 4, 5, 6, 7, 8.

(5) *Arms twice, upward, forward, sideways, and downward—stretch!* 1, 2, 1, 2, 3, 4, 3, 4, etc.

*Note.*—Vary the order of the directions to avoid mechanical work. The class may be allowed to count for themselves out aloud, and later they can walk, keeping time with their leaders.

**Method B.**

The arms can be stretched alternately. Example:—

*Arms upward—bend! Left (R) arm upward—stretch! Arms—change! change! etc., left (R) arm—bend! At—tention!*

For the change, the arm which is stretched is bent and the other arm is simultaneously stretched.

**Method C.**

The arms can be stretched in different directions at the same time. Examples of commands. (Progressive.)

(1)  $\frac{1}{2}$  Stretch Standing position.

(2)  $\frac{1}{2}$  Stretch  $\frac{1}{2}$  Yard Standing position.

(3)  $\frac{1}{2}$  Stretch  $\frac{1}{2}$  Reach Standing Position.

(Fig. 14,  
Sheet IV.)

(1) *Left arm upward, right arm downward—stretch!* 1, 2. *Arms—change!* 1, 2. *Arms downward—stretch!* 1, 2.

(2) *Left arm upward, right arm sideways—stretch.* 1, 2, etc.

(3) *Left arm upward, right arm forward—stretch!* 1, 2, etc.

(4) *Left arm forward, right arm sideways—stretch!* 1, 2, etc.

(5) *Left arm upward, right arm downward—stretch! Right arm upward, left arm sideways—stretch! etc.*

*Note.*—Teach only one combination at a time; when two or three combinations are known, they can be commanded consecutively. (See Ex. 5.) This calls for great concentration and alertness on the part of the pupils.



**Method D.**

The arm bending and stretching can be combined with marching. Examples of commands. (Progressive.)

(1) *With arm stretching sideways and downward, quick—march!* 1, 2, 3, 4. *Class halt!* 1, 2.

(2) *With arm stretching upward and downward, quick—march!* etc.

(3) *With arm stretching forward and downward, quick—march!* etc.

(4) *With arm stretching upward, sideways, and downward, quick—march!* etc.

(5) *With arm stretching forward, upward, and downward, quick—march!* etc.

(6) *With arm stretching upward, forward, sideways, and downward, quick—march!* etc.

On "1," with the first step on the left foot, the arms are bent upward; on "2," with the next step on the right foot, the arms are stretched in the direction indicated in the command. The arms are bent each time with the step on the left foot and stretched with the step on the right foot. Command for the halt should be given so that the arms are stretched down on "2." The rhythm of the marching should be slower than usual in order to correspond with the time of the arm movement, or if the same marching rhythm is maintained the arm movement should be done more slowly so that each bend and stretch position is maintained for two steps instead of for one.

**Common Faults.**—Not completing each bend and stretch correctly; poking the head and waist; shuffling the feet.

**Method E.**

The arm bending and stretching can be combined with steps. Examples of commands. (Progressive.)

(1) *With one step to the left (R) arms sideways—stretch!* 1, 2.

(2) *With one step forward, arms sideways—stretch!* 1, 2.

(3) *With one step forward, arms upward—stretch!* 1, 2.

(4) *With one step to the left (R), arms upward—stretch!* 1, 2.

(5) *With one step backward, arms sideways—stretch!* 1, 2.

(6) *With one step forward, arms forward—stretch!* 1, 2.

(7) *With one step to the left (R), arms forward—stretch!* 1, 2.

(8) *With one step backward, arms forward—stretch!* 1, 2.

(9) *With one step to the left, arms sideways—stretch!* *With one step to the right, arms upward—stretch!*

On "1" the step is taken with the left foot and the arms are bent upward; on "2" the right foot is brought smartly up to the left and the arms are stretched in the direction indicated in the command. When two or three combinations are known, they can be commanded in succession. (See Ex. 9.)

**Method F.**

The arm bending and stretching can be combined with facings. Examples of commands. (Progressive.)

(1) *With facing to the left (R), arms sideways—stretch!* 1, 2.

(2) *With facing to the left (R), arms upward—stretch!* 1, 2.

(3) *With facing to the left (R), arms forward—stretch!* 1, 2.



- (4) *With facing to the left (R) about, arms sideways (upward, forward)—stretch! 1, 2.*  
 (5) *With facing to the left (R), arms upward, forward, sideways, and downward—stretch! 1, 2, 3, 4, 5, 6, 7, 8.*

On "1" with the first part of the facing, *i.e.*, the pivot on the heel and toe, the arms are bent forward; on "2" the facing is completed, and the arms are stretched in the direction indicated in the command. When two or three combinations are known, they can be commanded in succession, or as in Example 5.

#### Method G.

The arm bending and stretching can be combined with foot placings. Examples of commands. (Progressive.)

- (1) *Arms upward—bend! Foot placing sideways with arm stretching sideways—begin! 1, 2, 3, 4. Re—peat! At—tention!*  
 (2) *Arms upward—bend! Foot placing forward with arm stretching sideways—begin! 1, 2, 3, 4, etc.*  
 (3) *Arms upward—bend! Foot placing sideways with arm stretching upward—begin! etc.*  
 (4) *Arms upward—bend! Foot placing forward with arm stretching upward—begin! etc.*  
 (5) *Arms upward—bend! Foot placing sideways with arm stretching upward—begin! etc.*  
 (6) *Arms upward—bend! Foot placing outward with arm stretching forward—begin! etc.*

The commencing position is *bend*. On "1" the left is placed in the direction indicated, and the arms are stretched. On "2" the left foot is placed again by the right foot, and the arms are bent upward. On "3" and "4" the arm stretching and bending are combined with the movements of the right foot. The class stands still on "4" until command *re—peat* or *at—tention* is given.

The movement can also be taken *in series*, in which case it is continued with alternate feet until the command *Class—halt! 1—2*. On "2" the class stands still in "bend" position.

#### CLASS IV.

### Balance Movements.

#### Use.

These are slow movements of the legs which involve *special effort in balancing the body*. They teach control and concentration of thought and will, and therefore require a greater *brain effort* than the other classes of movements.

**Control** depends mainly on two factors: *Co-ordination of Movement, i.e.*, the use of exactly the right muscles working in absolute harmony with each other to produce and maintain a definite position; and *Inhibition of Movement, i.e.*, the power of inhibiting or restraining the use of muscles which are unnecessary for the movement. *These qualities are essential to good shape in all movements, but they are especially cultivated by balance exercises.*

Balance exercises resemble Leg Movements to some extent, but whereas in the latter the chief work is thrown on the leg muscles, the Balance Exercises involve harder work for those muscles (spinal and shoulder muscles, etc.), which keep the body upright and in a good position. Continual practice of these exercises therefore greatly improves the general carriage of the body.

### GROUP I.—HEEL RAISING.

Wing Standing position, Heel raising, or Wing Toe Standing position.  
Wg. St. pos., Hl. rais., or Wg. Toe St. pos.

*Hips—firm! Heels—raise. Lower. At—tention!*

The weight of the body is put well forward on the toes, and the heels slowly raised as high as possible with the knees pressed back; the heels are then slowly lowered.

**Common Faults.**—Leaning back at the waist; not making the movement even.

#### Progression in heel raising.

#### Method A.

The commencing position of the arms can be changed from wing to bend, to yard, to rest, to stretch.

#### Method B.

The position of the feet in the commencing position can be changed from standing to stride standing, to close standing, to walk outward, to walk forward standing position. When the commencing position is with one foot forward or outward, see that the heels are raised equally and the weight of the body divided equally between the feet.

#### Method C.

Any slow arm movement can be combined with the heel raising. Examples of command:—

(1) *Arm raising sideways and heel raising—begin. 1, 2.*

(2) *Arm raising sideways, upward, and heel raising—begin. 1, 2.*

The arm movement is slow and should be completed with the heel raising and lowering.

#### Method D.

A head or quick arm movement can be taken from the “toe standing position.” Examples of command:—

(1) *Hips—firm! Heels—raise. Head turning—Left, Right, Front. Heels—lower. At—tention!*

(2) *Arms upward—bend! Heels—raise. Arms sideways—stretch! Arms—bend! By numbers—repeat! 1, 2. Heels—lower. Arms downward—stretch!*

The commencing position may be with left (R) foot forward, outward, or sideways. Arm-stretchings in other directions or arm-flings learnt as dorsal movements, can also be used.

#### Method E.

Foot placings can be combined with heel raising by numbers. Examples:—

*Hips—firm! Foot placing astride (forward or outward), with heel raising—begin! 1, 2, 3, 4, 5, 6, 7, 8.*

On “1” the left foot is placed astride;

On “2” the heels are raised;

On “3” the heels are lowered;

On "4" the left foot is replaced by the right ;

On "5, 6, 7, 8" the same movements are repeated with the right foot.

Heel raising can also be taken with combined arm stretchings and foot placings (c.p. progression in Heaves, p. 23, Method G.)

## GROUP II.—TOE SUPPORT STANDING POSITION.

Wing Toe Support, Standing position.

(See Fig. 15, Sheet IV.)

Wg. Toe Sup., St. pos.

*Hips—firm! Left (R) foot in toe support — place! Feet change! 1, 2. At—tention!*

On "place" the foot is lifted back and placed on the tip of the toe with the heel well raised and the knee and ankle perfectly straight ; for the change, on "1" the foot is replaced by the other, and on "2" the right foot is placed in "toe support position." This position is preparatory to the movements in Group IV, in which the body is supported wholly on one leg.

**Common Faults.**—Bending the carrying knee ; moving the body from the upright position.

**Progression in toe support** is made according to methods A, C, D, used for "heel raising."

## GROUP III.—KNEE BENDING OUTWARD FROM TOE STANDING POSITION.

Wing Toe Standing position, Knee bending half-way, or Wing Curtsey, Standing position.

Wg. Toe St. pos. Kn. bend. half-way or Wg. Curt. St. pos.

*Hips—firm! Heels—raise. Knees half way—bend. Knees—stretch. Heels—lower. At—tention!*

The knees are bent slowly outward to a right angle, while the heels are raised and together. A good direction to the class is, "Turn the knees toward the right and left hand corners of the room." The head and trunk must be in a good position.

**Common Faults.**—Leaning forward or backward ; lowering the heels during the knee bending ; bending the knees forward instead of outward.

Wing Toe Standing position, Knee bending all the way, or Wing Curtsey Sitting position.

(See Fig. 17, Sheet V.)

Wg. Toe St. pos., Kn. bend. all the way, or Wg. Curt. Sitt. pos.

*Hips—firm! Heels—raise. Knees all the way—bend. Knees—stretch. Heels—lower. At—tention!*

The knees are bent outward as far as possible, the heels are still well raised, and the body upright.

**Common Faults.**—See above ; also bending the body and shrugging the shoulders, especially at the beginning of the "knee-stretching."

*With feet astride, hips—firm! Heels—raise. Alternate knee-bending—left—right. Knees stretch. Heels—lower. At—tention!*

On the word *left*, the left knee is bent slowly outward, the right knee being kept straight, and the body upright ; on the word *right*, the right knee is slowly bent outward, and the left knee is simultaneously straightened. This alternate movement is continued until the command "knees—stretch," when both knees are stretched and pressed well back. The movement must be smooth and rhythmical.

**Common Faults.**—Bending the body towards the side of the bent knee ; lowering the heels during the movement.

Wing Stride Toe Standing position, alternate Knee bending.

Wg. Std. Toe St. pos., alt. Kn. bend.



**Progression in knee bending outward** can be made according to the methods used for heel raising.

Alternate knee bending admits of progression only by method A. Example of command: *With heel raising, arms sideways—raise. Knees bend and arms upward—raise. Knees stretch and arms to shoulder level—lower. Heels and arms—lower. By numbers—repeat. 1, 2, 3, 4.*

The speed of the movement can also be changed, the knee bending and stretching being done *more slowly*.

#### GROUP IV.—ALTERNATE KNEE RAISING UPWARD.

Wing Standing position, alternate Knee raising upward, or Wing Crook a half Standing position.

(Fig. 16,

Sheet IV.)

Wg. St. pos., alt.  
Kn. rais. upw. or  
Wg. Crk. a  $\frac{1}{2}$  St. pos.

*Hips—firm! Left knee upward—raise. Knee—lower. Right knee upward—raise. Knee—lower. By numbers repeat. 1, 2, 3, 4. At—attention!*

On “1” the leg is bent slowly upward until the thigh is at a right angle to the body and the knee is also bent at a right angle. On “2,” the leg is slowly lowered and the knee pressed well back.

As the raising is started, all the weight must be shifted on to the other leg; the hip and knee of the carrying leg must be kept straight and the body upright. The instep must be well stretched, therefore let the heel leave the ground before the toe.

**Common Faults.**—Bending the carrying knee; bending the raised knee to less than a right angle; pointing the toe upward instead of downward; leaning back at the waist.

**Progression in knee raising upward** can be made according to Methods A, C, and D, used for heel raising; also by stretching the leg forward. (See below.)

Wing Standing position, alternate Knee raising upward and forward stretching, or Wing Crook B half Standing position.

Wg. St. pos., alt.  
Kn. rais. and forw.  
stret., or Wg. Crk.  
B  $\frac{1}{2}$  St. pos.

*Hips—firm! Left knee upward—raise. Forward—stretch—bend—lower.*

*With the right knee repeat. 1, 2, 3, 4. At—attention!*

On “1,” the leg is bent upward as in “knee bending upward;” on “2,” the knee is stretched slowly forward so that there is a straight line from the hip to the toe. On “3,” the knee is again bent to a right angle; on “4,” the leg is lowered. The knee should, if possible, be kept on a level with the hip; but beginners may be allowed to lower the knee slightly, as otherwise they are inclined to bend the carrying knee, or they fail to straighten the raised knee.

**Progression in knee raising upward and forward stretching** can be made by methods A and C, used for heel raising.

#### GROUP V.—ALTERNATE LEG RAISING.

Wing Standing position, alternate Leg raising forward.

Wg. St. pos., alt.  
Leg rais. forw.

*Hips—firm! Left leg forward—raise; lower. Right leg forward raise; lower. By numbers—repeat. At—attention!*

On “1,” the leg is slowly raised forward with the foot and knee stretched; on “2,” it is slowly lowered. Beginners should only raise the leg a short distance, as otherwise they often fail to keep the body upright.

**Common Faults.**—Bending the carrying knee; letting the body lean back.



Wing Standing position, alternate Leg raising sideways. (Fig. 19, Sheet V)  
Wg. St. pos., alt.  
L. rais. sidew.

*Hips—firm! Left leg sideways—raise—lower. Right leg—raise—lower. By numbers repeat. 1, 2. At—tention!*

On “1,” the leg is raised slowly to the side; on “2,” it is slowly lowered. The knee and foot of the raised leg must be well stretched and the body must be kept upright.

**Common Faults.**—Leaning the body to the opposite side and raising the leg slightly forward or backward, instead of directly sideways.

Wing Standing position, alternate Leg raising backward. Wg. St. pos., alt.  
L. rais. backw.

*Hips—firm! Left leg backward—raise—lower. Right leg by numbers—repeat. 1, 2. At—tention!*

On “1,” the leg is slowly raised backward with the foot and knee stretched, so that the sole of the foot faces straight backward; on “2,” the leg is slowly lowered.

**Common Faults.**—Bending the body forward; bending the knees.

*Note.*—In all leg raising exercises the movement should be limited to the hip-joint; all other parts of the body must be kept still.

**Progression in alternate leg raising** can be made according to Methods A, C, and D, used for heel raising; also according to the following methods:—

#### Method A.

The various directions for leg raising can be taken consecutively. Examples of commands:—

(1) *Hips—firm! Left leg forward—raise; sideways—raise—lower. Right leg by numbers repeat. 1, 2, 3, 4, 5, 6. At—tention!*

(2) *Hips—firm! Leg circling with the left (R) foot—begin. 1, 2, 3, 4.*

On “1,” the leg is raised forward; on “2,” it is carried to sideways raise position; on “3,” it is carried backward; and on “4,” it is lowered. The leg should not be raised very high at first.

**Common Faults.**—Bending the carrying knee; turning the body in the direction of the moving leg.

#### Method B.

Arm circling can be combined with leg circling.

*Arm and leg circling—begin. 1, 2, 3, 4.*

On “1,” the arms and left leg are raised forward; on “2,” the arms are raised upwards, and the leg sideways; on “3,” the arms are lowered to shoulder level, and the leg is raised backward; on “4,” arms and leg are lowered to position of attention.

### GROUP VI.—TOE LUNGE POSITIONS.

Wing Toe Lunge Standing position. (Fig. 18, Sheet V)  
Wg. Toe Lunge St. pos.

*Hips—firm! Left (R) foot backward in toe lunge position—place. Feet—change. 1, 2. At—tention!*

On “place,” the left leg is lifted and placed about three foot lengths in a straight line backward on the tip of the toe, so that the sole of the foot faces directly backwards; the right knee is at the same time well bent and the body leans slightly forward. For the

"change" on "1," the left foot is placed back by the side of the right and the right knee straightened; on "2," the movement is repeated with the right foot, the left knee being bent.

**Common Faults.**—Poking the head; rounding the back; bending the back knee; not placing the leg in a straight line backward with its former position.

### GROUP VII.—HORIZONTAL HALF STANDING POSITION.

Wing Horizontal half Standing position.  
(Fig 20, Sheet V)  
Wg. Horizontal  $\frac{1}{2}$  St. pos.

*Hips—firm! With the left foot back, horizontal half standing position—place. Feet—change. 1, 2. At—attention!*

On "place" the left leg is lifted slowly back, with the hip, knee, and ankle stretched, and raised until it forms a horizontal line with the head. The right knee is at the same time bent, the chest and spine are well arched, and the head is pressed back. The change is as in the preceding movement in Group VI.

When this movement is being taught, toe lunge position may be taken first and then the command given, *Left (R) leg—raise—lower.* On "lower," the toe lunge position is resumed. The horizontal position should not be insisted on at first.

**Progression in toe lunges and horizontal half standing positions.** Methods A and C, which are used for heel raising, can be applied.

### CLASS V. Use.

### Dorsal Movements (Shoulder-blade).

These movements use the muscles of the upper part of the spine, and those which keep the shoulder-blades in a good position, down and back. They therefore correct or prevent round back and shoulders, and flat-chest, supplementing the work of the arch flexions. Dorsal exercises are very important, as most children greatly need them to counteract the effects of bad postures in school. Many children have great difficulty in doing these exercises in good form, owing to stiffness of the shoulders, and contraction of the chest; but these defects can be overcome by careful practice.

Dorsal movements include exercises of the arms which involve special effort in inhibiting movement in parts of the body which are unnecessary for the exercise. Using these exercises therefore helps to develop the power of control of the movements of the arms, which is so important a characteristic in cultivating skill in manual occupations.

The methods of progression which are used for these exercises are directed very largely towards increasing the difficulty of inhibition of movement, and thus towards the teaching of greater control. This is done by taking the arm exercises from commencing positions in which the shoulder-blades are more firmly fixed than in the fundamental standing position, so that the range of movement for the arm exercise is still more limited, and the difficulty of moving the arms without at the same time moving the head or trunk is increased. (See Progression in Dorsal Movements, p. 57.)

**GROUP I.—TRUNK BENDING FORWARD.**

Wing Stride  
Standing Trunk  
bending for-  
ward, or Wing  
Stride Stoop  
Standing.

Wg. Std. St. T.  
bend. forw., or  
Wg. Std. Stp. St.

*With feet astride, hips—firm! Trunk forward—bend; upward—stretch. At—tention!*

On the word "*bend*" the body is bent forward at the hips, the small of the back is flattened, and the dorsal spine pressed in; the knees and hips are pressed well back. On the word "*stretch*," the body is slowly raised again to the upright position. The chief effort should be in flattening the upper part of the back and drawing the hips well back.

**Common Faults.**—Dropping the head, rounding the shoulders, and exaggerating the hollow in the lower part of the back (when done from wing standing position, drawing the elbows too far back).

**Progression in Trunk Bending forward.****Method A.**

The position of the feet in the commencing position can be changed from stride to standing, to close, to walk outward, to walk forward standing.

**Method B.**

The position of the arms in the commencing position can be changed from wing, to bend, to yard, to rest, to stretch.

**Method C.**

The stoop position can be held while doing a head turning, an arm bending and stretching, or a movement from Group II (see below). Examples of command:—

(1) *Arms across—bend! Trunk forward—bend. Arms sideways fling! Bend! By numbers, repeat. 1, 2. Trunk upward—stretch. At—tention!*

(2) *Hips—firm! Trunk forward—bend. Neck—rest! Hips—firm! Neck—rest! etc. Trunk upward—stretch. At—tention!*

**GROUP II.—MOVEMENTS OF THE ARMS WHICH CORRECT THE POSITION OF THE SHOULDERS AND EXPAND THE CHEST.**

Standing, Arm  
rotation out-  
ward.

St. 2 A. rot. outw.

*Arm rotation outward—begin. 1, 2.*

On "1," the arms are rotated at the shoulder-joint so that the palms are turned forward and outward as far as possible. On "2," the hands return to the original position.

**Common Faults.**—Turning the palms backward instead of forward; making the rotation in the forearm instead of at the shoulder-joint.

Yard Stand-  
ing position,  
Arm rotation.

Yd. St. pos., 2 A. rot.

*Arms sideways—stretch! 1, 2. Arm rotation—begin. 1, 2. Arms downward—stretch! 1, 2.*

The palms are turned forward and upward on "1," downward again on "2."

**Common Faults.**—(See preceding movement.)

Standing Arm  
raising for-  
ward.

St. 2 A. rais. forw.

*Arms forward—raise—lower. By numbers—repeat. 1, 2.*

The arms are raised forward to shoulder level with the palms facing and the arms quite straight and parallel to each other.

**Common Faults.**—Reaching so far forward that the back is rounded; poking the waist; having the arms too close.



**Bend Standing position, Arm circling.**  
Bd. St. pos., 2 A. cir.

*Arms upward—bend! Arm circling—begin! 1, 2, 3, 4. Arms downward—stretch!*

From the bend position the elbows are brought forward, then upward, then backward and downward, describing a large and continuous circle. A complete circle is made on each number.

**Common Faults.**—Poking the head and waist.

**Standing position, Arm Swimming.**  
St. pos., 2 A. swim.

*Arms in swimming position—place! Arm swimming—begin. 1, 2, 3. Repeat. At—tention!*

On “*place*” the arms are bent with the hands in front of the chest; palms facing downward, fingers pointing straight forward, thumbs nearly touching, the elbows drawn into the sides; on “1,” the arms are thrust forward with straight elbows, the hands still in the same relative position; on “2,” the arms are brought slowly round to the side on a level with the shoulders, the palms facing backward; on “3,” the commencing position is resumed. On the command “*Attention*” the arms are smartly lowered.

**Common Faults.**—Shrugging the shoulders, especially when the arms are thrust forward; poking the head and waist.

**Across bend Standing position, Arm flinging sideways.**  
Crs. bd. St. pos., 2 A. fling. sidew.

*Arms across—bend! Arms sideways—fling! Bend. By numbers, repeat. 1, 2. At—tention!*

On “1,” from the across bend position, the arms are flung quickly and vigorously sideways. The arms are at shoulder level, the whole arm stretched; the palms face downward. On “2,” the arms are bent across again. The movement is repeated three or four times until the command “*Attention*” which is given when the arms are in yard A position. The chief effort should be in the arm flinging, but the arms must be brought back each time into correct across bend position, with the hands well apart.

**Common Faults.**—Poking the head and waist; dropping the arms below shoulder level; bringing the hands too close together when the arms are bent.

**Reach, Standing position, Arm swinging sideways.**  
Rech., St. pos., 2 A. swing. sidew.

*Arms forward—raise. Arm swinging sideways—begin! 1, 2. Arms—lower.*

On “1,” the arms are swung quickly apart into yard C position; the palms are turned during the swinging so that they face downward in the sideways position. On “2,” the arms return quickly to “reach” position, the palms again facing inwards.

**Common Faults.**—Dropping the arms below shoulder level; poking the head and waist in the commencing position and during the movement.

**Half Stretch, Standing position, alternate Arm swinging upward.**  
½ Str., St. pos., alt. A. swing. upw.

*Left arm forward and upward—raise. With arm swinging, arms—change! Change! At—tention!*

On the command “*Change*,” the left arm is swung forward and downward, and the right arm is simultaneously swung forward and upward, both palms facing inward. “*Change*” is repeated three or four times, until the command “*Attention*” when the raised arm is lowered forward and downward.

**Common Faults.**—Moving the arms outward beyond the line of the body; shrugging the shoulders; poking the head and waist.



Standing position, Arm swinging upward.  
St. pos., 2 A. swing. upw.

Reach, Standing position, Arm swinging upward.  
Rech., St. pos., 2 A. swing. upw.

Quick Arm circling.  
Quick 2 A. circl.

Stretch, Standing position, Arm swinging forward sideways.  
Str., St. pos., 2 A. swing. forw. sidew.

Combined Shoulder exercise.  
Comb. Sh. ex.

#### Method A.

#### Method B.

*Arms forward and upward—swing! Forward and downward—swing! By numbers—repeat. 1, 2.*

This movement is the same as the preceding one, except that both arms are moved in the same direction simultaneously.

*Arms forward—raise. Arm swinging upward—begin. 1, 2. Arms—lower.*

This movement is the same as the preceding one, except that the arms are not brought below shoulder level until the command "Attention" is given.

*Quick arm circling—begin! 1, 2.*

On "1," the arms are quickly raised forward and upward, the palms facing inward; on "2," the arms are quickly lowered sideways and downward, the palms being quickly turned down.

**Common Faults.**—Poking the head, and poking the waist.

*Arms forward and upward—raise. Arm swinging forward and sideways—begin! 1, 2. Arms forward and downward—lower.*

On "1," the arms are quickly lowered to reach standing position and then swung sideways in a continuous movement to yard C standing position; on "2," the arms are quickly swung forward to reach standing position, and then swung upward in a continuous movement to stretch standing position. The arms are kept parallel with the palms, facing inward, until they are on a line with the shoulders. The palms are turned down as the arms are swung sideways.

**Common Faults.**—Dropping the arms below shoulder level; shrugging the shoulders; poking the head and waist.

*Combined shoulder exercise—begin! 1, 2, 3, 4, 5, 6. Repeat! 1, 2, 3, 4, 5, 6. At—tention!*

On "1," the arms are bent upward; on "2," they are stretched backward; on "3," flung forward and upward; on "4," bent across; on "5," flung sideways; on "6," lowered to the sides. All the movements must be done vigorously, and must have been correctly learnt before being used in the combination.

#### Progression in movements in Group II.

Any of the "Arm flingings" can be combined with a foot placing.

*Note.*—The command for the commencing position of the arms must be given first.

*Example: Arms across—bend! With the left foot forward, arms sideways—fling! Feet and arms—change! 1, 2 Arms across—bend! At—tention!*

For the Change: on "1," the commencing position of the arms and feet is always resumed.

The position of the trunk can be changed in the commencing position from *standing* to *stoop standing* to *lunge positions*, to *forward lying position*.

*Note.*—Progression in "arm swinging" and "combined shoulder exercise" should only be made by taking them from the stoop position.

**GROUP III.—LUNGE POSITIONS.** (See *Leg Movements*, pp. 55 and 56.)

**Wing Lunge forward Standing position.**

Wg. Lunge forw.  
St. pos.

*Hips—firm! Left (R) foot forward in lunge position—place! Feet—change! 1, 2. At—tention!*

The left foot is lifted and placed three foot lengths forward. (See diagram, p. 15.) The front knee is well bent, the back knee is straight. The weight of the body is carried well over the front foot, so that the body leans slightly forward. The upper part of the spine should be well flattened and the head pressed well back. For the "change," on "1" a push off is taken from the lunging foot, which is brought back again by the other; on "2," the lunge position is taken with the other foot.

**Common Faults.**—Bending the back knee, moving the back foot; turning the shoulders; keeping the body upright; taking the lunge with a stamp.

**Wing Lunge outward Standing position.**

Wg. Lunge outw.  
St. pos.

*Hips—firm! Left foot outward in lunge position—place! Feet—change! 1, 2. At—tention!*

The movement resembles lunge forward position, except that the foot is placed three foot lengths outward (see diagram, p. 15), and the body inclines slightly towards the lunging side instead of forward. This exercise can also be done from a half-facing.

**Wing Lunge sideways Standing position.**

Wg. Lunge sidew.,  
St. pos.

(Fig. 22,  
Sheet VI.)

*Hips—firm! Left foot sideways in lunge position—place! etc.*

The foot is lifted and placed three foot lengths to the side; the knee is well bent, the other knee is kept straight; the body remains upright.

**Common Faults.**—Bending the knee inward instead of outward; poking the waist.

**Wing Lunge backward Standing position.**

Wg. Lunge backw.,  
St. pos.

*Hips—firm! Left foot backward in lunge position—place! Feet—change! 1, 2. At—tention!*

The foot is placed three foot lengths backward with the knee straight and the front knee bent. The position is the same as in lunge forward position.

**Common Faults.**—Carrying the weight back instead of forward.

**GROUP IV.—PRONE LYING TRUNK RAISING.**

**Prone Lying position—place.**—(For support Prone lying position, see note, pp. 8 and 9.)

*Hips—firm! Trunk upward—raise—lower. At—tention!*

On the word "raise," the head and chest are lifted slowly from the floor so that the upper part of the spine is flattened, the shoulders are drawn well down and the head pressed back; the body is then slowly lowered again. The movement must be limited to the upper part of the spine to avoid exaggeration of the hollow in the lumbar spine. This is a strong movement and the raised position must only be maintained for a short time at first.

**Common Faults.**—Raising the body too high, thus increasing the hollow in the lower part of the spine; drawing the elbows back too far in wing position; holding the breath; making the movement jerky.

*Note.*—Children often do the movement better at first with the arms straight by the sides, rather than in wing position.

**Wing Support, Prone Lying position, Trunk raising, or Wing forward Lying position.**

(Fig. 24,  
Sheet VI.)

Wg. Supp., prone  
Ly. pos., T. rais., or  
Wg. Forw. Ly. pos.

**Progression in Groups III and IV** can be made according to Methods B and C used for stoop position.

*Note.*—Only easy movements should be taken from forward lying position, *i.e.*, head turning, arm rotation, or arm stretching sideways. Examples of commands:—

- (1) *With the left foot forward (backward) in lunge position, hips—firm! Neck—rest! Hips—firm! Feet—change. 1, 2. At—tention!*
- (2) *Right arm forward, upward, left arm backward—raise. With arm swinging, left foot forward in lunge position—place! Re—cover! With arm swinging, right foot forward in lunge position—place! Re—cover! At—tention!*
- (3) *With feet at right angles, half to the left—face! Arms upward—bend! With the left foot outward in lunge position, left arm upward, right arm backward—stretch! With facing feet and arms—change. 1, 2, 3. Arms upward—bend! At—tention! Half to the left—face!*

(Fig. 23,  
Sheet VI.)

For the change, on “1,” the arms are bent upward and the left foot is brought back to the right; on “2,” a whole facing to the right is made (see diagram); on “3,” the lunge is taken with the right foot, the right arm is stretched up, the left arm back.

## CLASS VI.

## Abdominal Movements.

### Use.

These movements use the abdominal muscles, *i.e.*, the muscles which lie in front and at the sides of the lower part of the trunk. The development of these muscles improves the position of the body, as it corrects “poking waist” and “hollow back.”

As these muscles grow firmer they give a better support to the organs which lie beneath them, and their contraction also exerts a mechanical pressure on these organs, improving the functions of digestion and of excretion of waste products.

Abdominal movements are very important, both for children and adults, but they should be used with special care because of their direct effect on the organs; great harm may result if the movements are incorrectly done, or if those selected involve undue effort.

Marching and running and many of the fancy steps and marches produce the effects of abdominal movements in a minor degree, and these can be substituted for them in cases where abdominal movements proper are not practicable.

### GROUP I.—LEG RAISING.

(For Back Lying position, see p. 8.)

Rest, Back Lying  
position, alter-  
nate Leg Rais-  
ing.

Rst., Back Ly. pos.,  
alt. L. rais.

*Back Lying position—place. Neck rest. Left leg—raise—lower. Right leg—raise—lower. By numbers—repeat. 1, 2, 3, 4. At—tention!*

On “1,” the left leg is slowly raised with the knee and ankle stretched; on “2,” the leg is slowly lowered again; on “3” and “4,” the same movement is done with the right leg. On “Attention,” the pupil resumes the standing position.



*Note.*—To resume the standing position a variation may be made by letting the pupils first sit up with the legs bent and crossed in front ; and then try to stand up without putting their hands on the floor.

**Common Faults.**—Bending the knees ; not keeping the back and elbows flat on the floor.

**Rest, Back Lying position, Knee bending and stretching.**  
Rst., Back Ly. pos., Kn. bend. and stretch.

*Back Lying position—place. Neck—rest ! Knees upward—bend. Knees—stretch. Legs—lower. By numbers—repeat. 1, 2, 3. At—tention !*

On “ 1,” both knees are drawn up together close to the chest. On “ 2,” the knees are stretched so that the legs are vertical. On “ 3,” the legs are slowly lowered with the knees and ankles extended. The bending and stretching must be smooth and gradual. Beginners should be allowed to stretch the legs to less than vertical position, and the lowering of the legs should not be too slow at first.

**Common Faults.**—Not keeping the elbows flat on the ground ; holding the breath.

**Rest, Back Lying position, Leg raising.**

(Fig. 27,  
Sheet VII.)  
Rst., Ly. pos.,  
2 L. rais.

*Back Lying position—place. Neck—rest ! Both legs—raise—lower. By numbers—repeat. 1, 2. At—tention !*

On “ 1,” both legs are raised slowly to a vertical position with the ankles and knees stretched. On “ 2,” the legs are slowly lowered.

This is a very strong movement, and must not be used until the preceding ones can be done with ease. At first the legs need not be raised quite to the vertical position.

**Common Faults.**—Not keeping the elbows on the ground ; holding the breath ; bending the knees.

**Progression in Leg raising.**—The movements described above are arranged in progressive order of difficulty. Each of them can be made more difficult in itself by doing the raising and lowering more slowly and by holding the legs in a raised position for a longer time. Progression should be made *slowly*.

## GROUP II.—PRONE FALLING.

**Prone falling position.**

(Fig. 28,  
Sheet VII.)  
Prone fall. pos.

*Prone falling position—place ! 1, 2. At—tention ! 1, 2.*

On “ 1,” the heels are quickly raised and the knees bent outward to curtsy sitting position, and the hands are placed on the floor, shoulder width apart, between the knees, the fingers turned slightly in. On “ 2,” the feet are lifted slightly, and the legs are straightened by shooting them backward with the knees and heels together, so that the weight of the body is supported on the hands and toes. In both positions the head must be kept up. The back must not be bent, the whole of the body should be straight from the head to the heels.

**Common Fault.**—Letting the middle of the body drop towards the ground. This is a harmful mistake, and beginners may even be allowed to hump the body slightly at first.



**Progression in Prone Falling.****Method A.**

Prone fall. pos.,  
2 F. plac.

*Prone falling position—place! 1, 2. Foot placing—begin! 1, 2.*

For the foot placing, on "1" the feet resume the first position of prone falling; on "2," they are quickly placed back into the second position. This is especially suitable for younger children. It is, however, a tiring movement, and should not be repeated more than twice without a rest. The movements of the feet should be light, and the head must be kept up.

**Method B.**

Prone fall. pos.,  
alt. L. rais.

(From prone falling position.)

*Leg raising—begin. 1, 2, 3, 4. At—tention! 1, 2.*

On "1," the left leg is slowly lifted back from the hip, the hip, knee, and ankle joints are stretched. On "2," the leg is slowly lowered. On "3" and "4," the movement is repeated with the right leg.

**GROUP III.—TRUNK FALLING BACKWARD.**

Wing Kneel  
Standing posi-  
tion, Trunk  
falling back-  
ward.

Wg. Kn. St. pos.,  
T. fall. backw.

*Kneel standing position—place. 1, 2. Hips—firm! Trunk backward—fall. Trunk—raise. At—tention!*

The chest is slightly lifted, and the head pressed back with the chin in, the body is moved slowly backward a little and then raised with the spine and hips kept straight. The movement takes place at the knees. Young children generally find this exercise fairly easy. Care must be taken with older children that the movement is not carried too far.

**Common Faults.**—Bending at the waist instead of at the knees; poking the head; shrugging the shoulders; holding the breath.

Wing Support  
Long Sitting  
position, Trunk  
falling back-  
ward.

(Fig. 25,

Sheet VII.)

Wg. Supp. Long Sitt-  
pos., T. fall. backw.

*Long sitting position—place. Hips—firm! Trunk backward—fall. Raise. At—tention! (For support long sitting position, see note, pp. 8 and 9.)*

The chest is first lifted and the head pressed back with the chin in, and the trunk is then slowly moved backward from the hips, until it rests completely on the floor. The trunk is then slowly raised again to sitting position. The spine is kept quite straight throughout the movement. In the backward movement the head should meet the ground first. In the raising, the shoulders and chest should leave the floor first and the head last. This is a strong movement, and must be taught by degrees. *The complete movement backward should not be attempted at first; the falling back should only be taken so far as a good position of the head and chest will allow.*

**Common Faults.**—Poking the chin or letting head fall back; shrugging the shoulders; contracting the chest.

Wing half  
Kneel Standing  
position, Trunk  
falling back-  
ward.

Wg. ½ Kn. St. pos.,  
T. fall. backw.

*With the left foot back, half kneel standing position—place! Hips—firm! Trunk backward—fall—raise. Feet—change. 1, 2.*

*Trunk backward—fall—raise. At—tention!*

The movement is the same as the preceding, only it is more difficult, as there is less support for the body.

**Common Faults.**—Same as in kneeling position.

Wing Foot  
Grasp half  
Standing posi-  
tion, Trunk fall-  
ing backward.  
(Fig. 26,

Sheet VII.)

Wg. F. gr.  $\frac{1}{2}$  St.  
pos., T. fall. backw.

*A's with the left foot back, half kneel standing position—place!*  
*B's with the left foot fixed, hips—firm! Trunk backward—fall.*  
*Trunk—raise. A's and B's feet—change! 1, 2. Trunk backward*  
*—fall. Trunk—raise. At—tention! (For description of half-*  
*kneel standing, see page 8.)*

The class is arranged in two lines, facing each other, and about two steps apart. All in one line are called "A's," all in the other line "B's."

On the word "*firm*," the B's take "wing standing position," and place the left foot on the raised knee of their partner, who fixes the foot by clasping it firmly round the ankle with both hands; both knees should be straight, and there should be a vertical line between the body and the leg which is on the ground. The falling back is done very slowly, and the spine is kept straight. For the change, on "1" A's and B's stand up; on "2" A's take the right foot back in "half kneel standing position," and B's place the right foot on their partners' raised knee. On "*Attention*," all resume standing position. The commands are then repeated, so that the A's do the movement and B's give support.

**Common Faults.**—Bending the knees; exaggerating the hollow of the back; shrugging the shoulders; dropping the head back; holding the breath.

**Progression in Trunk Falling backward.**—The position of the arms in the commencing position can be changed from "wing" to "bend" to "yard." For children further progression is not advisable in these movements.

#### GROUP IV.—TRUNK CIRCLING.

Wing Stride  
Standing posi-  
tion, Trunk  
circling.

*With feet astride, hips—firm! Trunk circling—begin. 1, 2, 3, 4, 5, 6. Repeat. At—tention! 1, 2.*

On "1," the trunk is bent forward; on "2," it is bent to the left (R); on "3," it is bent backward; on "4," to the right (L); on "5," forward; on "6," it is raised to the upright position.

All the movements are continuous. The chest should be as supple as possible; the head is kept still; This movement should not be taken until all the trunk-bending movements can be correctly done separately.

**Common Faults.**—Turning the body; rounding the back; bending the knees; bending at the waist on "3;" making the movement jerky.

#### CLASS VII.

#### Lateral Trunk Movements.

##### Use.

These movements use the abdominal muscles and the muscles which lie on either side of the spine. They resemble the abdominal movements in their effects, but whereas in most of the former the muscles on both sides of the abdomen contract simultaneously, in the latter the contraction is mainly limited to the muscles on one

side at a time, the muscles on the opposite side being extended. For this reason it is essential that these exercises should be taken the same number of times to each side, so that the muscles on both sides of the body are developed equally.

**Trunk Turnings.**—These movements help to make the abdominal muscles in the region of the waist firm, and in this way better support for the internal organs is obtained. The twisting or rotating of the trunk alternately to each side, expands the chest obliquely, and this increases the rate of circulation in the large veins near the heart, and so the general circulation is improved.

**Side Bendings.**—The muscles on the left side of the spine and abdomen contract when the trunk is bent to the left. The muscles on the right of the trunk and spine are strongly stretched, and the ribs of the right side of the chest are spread apart. By continuous practice in these movements, exercising both sides of the body equally, the capacity of both sides of the chest is permanently increased.

The alternate side bendings complete the work of the trunk turnings, by still further assisting the flow of blood in the large veins of the trunk, thereby improving the work of the digestive organs.

Any lateral movement which has been learnt is useful as an introductory movement in subsequent tables, because of its effect on the circulation.

*Note.*—All these exercises must be accompanied by free respiration, otherwise the value of their effects is lost.

### GROUP I.—TRUNK TURNINGS.

Wing Standing  
position, Trunk  
rotation, or  
Wing Turn  
Standing posi-  
tion.  
Wg. St. pos., T.  
rot., or Wg. Turn.  
St. pos.

*Hips—firm! Trunk to the left—turn. Forward and to the right—turn. Forward—turn. At—tention!*

The trunk is slowly turned to the left (R) as far as possible, with the knees and feet kept perfectly still. The movement takes place in the spine and at the hip joints. The head and shoulders maintain the same position with relation to the trunk. The trunk is then turned slowly forward and to the right and then forward again.

**Common Faults.**—Moving the head more than the body. (It should be kept upright and facing in the same direction as the body.) Letting the weight of the body fall back on the heels, thus producing “poking waist;” moving the feet; bending the knees.

#### Progression in Trunk Turning.

##### Method A.

The position of the body in the commencing position can be changed from standing to “stride,” to “close,” to “walk outward,” to “walk forward,” to “kneeling,” to “stride sitting.”

The change of position of feet and trunk in making progression is arranged so that the hip joints become more and more fixed in the commencing position. In this way the movement is made more difficult as it has to be limited to the spine.



**Method B.**

The position of the arms in the commencing position can be changed from "wing" to "bend," to "yard," to "half rest, half wing," to "rest," to "half stretch, half wing," to "stretch" positions.

**Method C.**

The turn position can be held while doing a head or arm movement. Suitable movements are head-turnings, arm-bending and stretchings, or movements from Group II of the Shoulder blade movements, see pp. 29-31.

## GROUP II.—TRUNK BENDING SIDEWAYS FROM STANDING AND KNEELING POSITIONS.

**Wing Stride Standing position, Trunk bending sideways.**

Wg. Std. St. pos.,  
T. bend. sidew.

*With feet astride, hips—firm! Trunk to the left—bend. Upward—stretch. To the right—bend. Upward—stretch. At—tention! 1, 2.*

The movement consists of a bending and arching of the whole spine to each side. The movement begins by a slight bending of the head to the side, and is gradually continued down the whole length of the spine, until the trunk is bent as far as possible to the side. The chief effort is directed towards pushing out the ribs on the upper side of the chest so that as much expansion as possible is obtained.

**Common Faults.**—Twisting the body; bending forward or backward; bending the knees. If the bending is to the left there is a tendency to raise the right foot from the ground. This lessens the stretching of the side and must therefore be avoided.

**Wing Kneel Standing position, Trunk bending sideways.**

Wg. Kn. St. pos.,  
T. bend. sidew.

*Kneel standing position—place! Hips—firm! Trunk to the left—bend. Upward—stretch. Trunk to the right—bend. Upward—stretch. At—tention! 1, 2.*

The movement is the same as from standing position.

### Progression in Trunk Bending Sideways.

**Method A.**

The position of the feet in commencing position can be changed from "stride" to "standing," to "close," to "walk outward," to "walk forward."

*Note.*—When the left foot is forward or outward the trunk bending is to the left. This is to emphasize the stretching of the right side. (cp. Fig. 29, Sheet VIII.)

**Method B.**

The position of the arms in the commencing position can be changed from "wing" to "bend," to "yard," to "half rest, half wing," to "rest," to "half stretch, half wing," to "stretch."

*Note.*—If the position is "half rest" or "half stretch," the bending is to the left when the right arm is uppermost and *vice versa*.

**Method C.**

The position of the trunk in the commencing position can be changed to "turn standing" position.

*Note.*—The trunk is turned to the left for trunk bending to the left and *vice versa* (cp. Fig. 29, Sheet VIII).



### GROUP III.—TRUNK BENDING SIDWAYS WITH SUPPORT TO THE BODY.

Trunk bending sideways with support against a desk.

*Arms upward—bend! Trunk to the left—bend. Trunk upward—stretch. Left about—face. Trunk to the right—bend. Upward—stretch. At—tention!*

After the facing, the right hip should be against the side of the desk. A rather deeper bending can be made when support is given in this way.

*Note.*—This movement is very suitable for use in a classroom. The class is arranged between the desks, and each pupil stands at "Attention," with the right (L) hip against the side of the desk.

### GROUP IV.—TRUNK BENDING SIDWAYS WITH ONE FOOT RAISED AND SUPPORTED.

The class is arranged in double file, two steps away from each other. Call the left hand file A's, the other B's.

Wing Foot  
Grasp half  
Standing posi-  
tion, Trunk  
bending side-  
ways.  
(Fig. 32,  
Sheet VIII.)  
Wg. F. Gr.  $\frac{1}{2}$  St.  
pos., T. bend. sidew.

*B's to the left—face! With the right foot back, half kneel standing position—place!*

*A's right foot fix, hips—firm! Trunk to the left—bend. Upward—stretch, etc. Change. 1, 2, 3. (Repeat to the right with partner the left foot fixed.) At—tention!*

On the word "fix" the A's quickly raise the right foot and place it on the raised knee of their partner in the "B" line. The holds the ankle firmly in place with both hands.

A's adjust their positions so that both knees are quite straight and bodies upright. For the "change," on "1" B's and A's resume position of Attention; on "2" the A's face "left about;" on "3" the B's take half kneeling position with the right foot back. The A's fix the left foot on the knee. The movement is afterwards repeated by the B's, A's giving support.

**Common Faults.**—Bending the carrying and raised knee; not regaining the upright position after the bending.

#### Progression.

In Groups III and IV progression can be made by changing the position of the arms in the commencing position as in Groups I and II.

### GROUP V.—SIDE FALLING.

Wing Side  
Falling posi-  
tion.  
(Fig. 30,  
Sheet VIII.)  
Wg. Side fall. pos.

*On the right (L) arm, side falling position—place! 1, 2, 3. Turn over. 1, 2. At—tention! 1, 2, 3.*

On "1" and "2" prone falling position is taken; on "3," the body is turned to the left so that the weight of the body rests on the right arm and the left hand is in "wing." The legs are straight, the feet maintain the same position in relation to each other, so that the left foot rests on the right one. The head and heels are in a straight line, the left side of the body is pressed well up. On

the command "turn over," prone falling position is resumed on "1"; on "2," the side falling is taken with the weight resting on the left arm. On "Attention," "1," prone falling is taken; on "2," and "3," the position of Attention is taken.

*Note.*—This movement does not include a side bending, but it uses the side muscles strongly, and is therefore classified here.

**Common Faults.**—Bending the hips and knees; letting the lower hip sink.

#### GROUP VI.—TRUNK BENDING SIDEWAYS FROM LUNGE POSITIONS.

Wing Lunge  
sideways Stand-  
ing position,  
Trunk bending  
sideways.

Wg. Lunge sidew.  
pos., T. bend. sidew.

Wing Lunge  
outward Stand-  
ing position,  
Trunk bending  
sideways.

Wg. Lunge outw.  
St. pos., T. bend.  
sidew.

*With left (R) foot sideways in lunge position, hips—firm! Trunk to the left—bend. Upward—stretch. Feet—change! 1, 2. Trunk to the right—bend. Upward—stretch. At—tention!*

**Common Faults.**—Not maintaining the correct lunge position during the trunk bending.

*With feet at right angles, half to the left—face! With left foot outward in lunge position, hips—firm! Trunk to the left—bend. Upward—stretch. With facing to the right, feet and arms—change! 1, 2, 3. Trunk to the right—bend. Upward—stretch. At—tention! 1, 2.*

#### Progression.

In Group VI progression is made by changing the position of the arms in commencing position as before.

### CLASS VIII.

#### Jumping.

##### Use.

Jumping, like the Balance movements, uses nearly all the muscles of the body, but it especially develops the muscles of the leg and foot. The jump is brought about by a quick bending of the hip, knee, and ankle, followed immediately by a sudden stretching of these joints. When *landing from a jump*, the toes only are allowed to touch the ground, and the joints of the lower limb are immediately relaxed, so that the body is in "curtsey standing" position. This lessens the shock of landing, which otherwise might cause jarring of the spine or displacement of the internal organs. The landing on the toes is, moreover, a good exercise for the feet, as it prevents or corrects the condition of "flat foot."

This method of landing has the additional advantage of teaching *control*, as the position requires great effort in balance.

The effects of jumping include to a certain extent those of all the preceding movements, and its quickness and vigour increase the rate of the heart beat and circulation.

*Note.*—Running and many of the fancy steps described in another part of this chapter may be considered partly as abdominal movements, partly as jumps, and can be used in either connection in the lesson. The movements which have been classified here as jumps are those in which the "jumping" is most obvious and which should only be used in this position in the table.

# GROUP I.—PREPARATION FOR JUMPING.

Wing Standing position, preparation for Jumping.  
Wg. St. pos., prep. for Jump.

*Hips—firm! Preparation for jump—begin! 1, 2, 3, 4. At—tention!*

On “1,” the heels are raised; on “2,” the knees are bent half-way outward; on “3,” the knees are stretched; on “4,” the heels are lowered.

This movement is taken in fairly quick and even rhythm to numbers, but it should not be taken until “curtsey standing” has been learnt correctly as a balance movement.

**Common Faults.**—Lowering the heels during the knee bending; turning the knees forward instead of outward; bending the body forward or backward.

## Progression in Preparation for Jumping.

### Method A.

The rhythm of the counting can be altered so that greater control is taught by making a pause in different positions.

### Method B.

The movement can be combined with facing. Examples of commands:—

(1) *Hips—firm! Preparation for jump and facing to the left (R)—begin! 1, 2, 3, 4, 5, 6. At—tention!*

The preparation is completed as above on the first four counts, and is followed immediately by a quick facing to the left on “5” and “6.” The last two counts are given quickly in the usual rhythm of a facing.

(2) *Hips—firm! Preparation for jump and facing to the left (R) in series—begin. 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6, etc.*

The preparation for jump and the facing are done alternately four times consecutively, so that at the end the body is once more in its original position.

### Method C.

The movement can be combined with an arm raising sideways. Example:—

*With arm raising sideways, preparation for jump—begin! 1, 2, 3, 4.*

On “1,” the heels are raised; on “2,” the arms are raised sideways as the knees are bent; on “3,” the arms are lowered as the knees are stretched; on “4,” the heels are lowered.

# GROUP II.—WHIP JUMP (Astride Jump).

Wing Toe Standing position, astride, or Whip jumping.  
Wg. Toe St. pos., Whip jump.

*Hips—firm! Heels—raise. Whip jump—begin! 1, 2. 1, 2, etc. Class—halt! 1, 2. Heels—lower. At—tention!*

On “1,” the feet spring lightly into stride position; on “2,” the feet spring together again, the knees bend slightly each time the feet touch the floor. The movement is continued vigorously, until the command “halt” is given.

**Common Faults.**—Not keeping the heels raised during the jumping, thus making the movement heavy; poking the waist.

**Progression in Whip Jumping.****Method A.**

The jump can be done backward or forward Example :—

*Hips—firm! Heels—raise. Whip jump forward 8 times, backward 8 times—begin! 1, 2, 3, 4, 5, 6, 7, 8. Repeat. Heels lower. At—tention!*

Each of the first 8 jumps is taken so that the body moves forward, in the last 8 the body moves backward.

The movement may be repeated before taking "Attention." The heels must be raised again before repeating.

**Method B.**

The jumping can be combined with quick turning.

*Hips—firm! Heels—raise. Whip jump, with turning to the left (R)—begin! 1, 2, 3, 4, 5, 6, 7, 8. Heels—lower. At—tention!*

The first two jumps, *i.e.*, the spring apart and the spring together of the feet, are taken with the body facing forward, a quick turn to the left (R) is made as the feet spring apart for the 3rd jump, the 3rd and 4th jumps are completed and another quick turn is made as the feet spring apart for the 5th jump. The movement is continued in this way until the body faces forward in the original direction. The movement may be repeated before taking "Attention."

**Method C.**

The whip jumping can be combined with arm bending and stretching. Example :—

*Arms upward—bend! Heels—raise! Whip jump with arm stretching sideways—begin! 1, 2. 1, 2. Class—halt! 1, 2. Heels—lower. At—tention!*

The arms are stretched sideways as the feet spring apart, the arms are bent as the feet spring together. For the halt on "2," the heels are together and the arms bent. The arms are stretched down on "Attention."

*Note.*—"Whip jump" can also be combined with arm stretching upward; but this is more difficult.

### **GROUP III.—JUMPING IN DIFFERENT DIRECTIONS WITHOUT A START.**

**Wing Standing  
position, up-  
ward jump.  
Wg. St. pos., upw.  
jump.**

*Hips—firm! By numbers upward—jump! 1, 2, (3, 4,) 5, 6. At—tention!*

On "1," the heels are raised; on "2" the knees are quickly bent half-way outward; on "3, 4," they are immediately stretched so that *the body springs into the air with the legs and trunk quite straight* and vertical and with the heels together. As the feet touch the ground again, the knees are bent outward and the heels are kept raised. On "5," the knees are stretched; on "6," the heels are lowered. The landing should be as light as possible, and the same position should be insisted upon in all the jumps which are now to be described.

**Common Faults.**—Doubling up the knees when the feet are off the ground; landing heavily and on a flat foot; bending the body forward or backward in landing; not bending the knees enough.



Wing Standing position, forward jumping.  
Wg. St. pos., forw. jump.

*Hips—firm ! By numbers, forward—jump ! 1, 2, (3, 4,) 5, 6. At—tention !*

The spring is taken forward instead of upward, otherwise the movement is the same as for “upward jumping.”

Wing Standing position, sideways jumping.  
Wg. St. pos., sidew. jump.

*Hips—firm ! To the left (R) sideways—jump ! 1, 2, (3, 4,) 5, 6. At—tention !*

The spring is taken so that the body lands in a straight line to the left (R) of its original position. The shoulders face square to the front in the jump and in the landing.

Wing Standing position, backward jump.  
Wg. St. pos., backw. jump.

*Hips—firm ! By numbers, backward—jump ! 1, 2, (3, 4,) 5, 6. At—tention !*

The spring is taken so that the body lands in a straight line slightly behind its original position.

### Progression in Jumping in different directions.

#### Method A.

The jump can be combined with an arm raising.

Example :—

*With arm raising sideways (sideways upward, or forward), upward—jump ! 1, 2, (3, 4,) 5, 6.*

The arms are raised as the body jumps into the air and lowered as the toes touch the ground.

#### Method B.

The jump can be repeated two or three times consecutively.

Example :—

*Hips—firm ! Twice upward—jump ! 1, 2, (3, 4,) 5, 6.*

The jump is repeated immediately after the first landing, therefore the 3, 4 is repeated.

#### Method C.

The jump can be combined with the quick facing. Example :—

(1) *Hips—firm ! With facing to the left (R), upward—jump ! 1, 2, (3, 4,) 5, 6. At—tention !*

A quick turn to the left (R) is made while the feet are off the ground, so that the landing occurs with the body facing square to the next wall to the left.

(2) *With turning to the left about, upward—jump ! etc.*

A quick facing to the left (R) about is made while the feet are off the ground.

(3) *With turning to the left (R) round about, upward—jump ! etc.*

A complete turn to the left (R) is made while the feet are off the ground, so that the body faces again in the original direction for the landing.

#### Method D.

The upward jump can be combined with arm and leg raising. (“Star-fish” jump.)

*With arm and leg raising sideways upward—jump !*

As the feet leave the ground, both legs and arms are raised quickly sideways, and lowered again as the feet touch the ground.

*Note.*—Facing “left about” or “left round about” should not be used except for upward jumping. Forward jumping can also be taken over a low rope, without a start ; the height of the rope is gradually raised.

#### GROUP IV.—JUMPING FORWARD WITH ONE OR MORE STEPS START.

Wing Standing position, forward jumping with one step start.

Wg. St. pos., forw. jump, 1 step start.

*Hips—firm! With one step start, forward—jump. 1, (2, 3), 4, 5. At—tention!*

On "1," the start is taken by placing the left foot forward, with the heel raised. On "2," "3," with the jump forward the right leg is swung quickly forward with a straight knee, so that the heels are together for the landing. On "4," the knees are stretched. On "5," the heels are lowered. The movement is repeated several times, the start being taken with the left and right foot alternately.

Wing Standing position, forward jumping with two steps start.

Wg. St. pos., forw. jump, with 2 steps start.

*Hips—firm! With two steps start, forward—jump! 1, 2, (3, 4,) 5, 6. At—tention!*

On "1" and "2" the start is made with two little running steps on the toes, starting with the left foot. On "3" and "4," with a spring forward, the left leg is swung quickly forward so that the heels are together for the landing. On "5," the knees are straightened. On "6," the heels are lowered; the movement is repeated, the start being begun with the left and right foot alternately.

Wing Standing position, forward jumping with three steps start.

Wg. St. pos., forw. jump with 3 steps start.

*Hips—firm! With three steps start, forward—jump! 1, 2, 3, (4, 5,) 6, 7. At—tention!*

On "1," "2," and "3," three running steps forward are taken on the toes, starting with the *left* foot. On "4" and "5," with a spring forward the *right* leg is swung quickly forward as before. On "6," the knees are straightened. On "7," the heels are lowered.

The movement is repeated, the start being begun with the left and right foot alternately.

#### GROUP V.—JUMPING WITH CROSSWISE START.

Wing Standing position, sideways jumping with crosswise start.

Wg. St. pos., sidew. jump with crossw. start.

*Hips—firm! With crosswise start to the left, sideways—jump! 1, (2, 3,) 4, 5. At—tention!*

On "1," the start is taken by placing the *right* foot with the raised heel a little in front of the left toe. On "2," "3," with a jump sideways, the *left* leg is quickly raised sideways, and the heels are brought sharply together for the landing. On "4," the knees are stretched. On "5," the heels are lowered.

When the jump is to the *right*, the start is taken with the *left* foot, and the *right* leg is raised sideways.

**Common Faults.**—Turning the body slightly towards the direction of the jump.

#### Progression in Jumping with crosswise start.

This can be made by Method A described in connection with Group III.

#### Jumping over a Rope.

The rope is supported on two uprights, or if these are not available, the pupils may take turns in holding it. The rope should at first be only 12 or 18 inches from the ground. The class can be arranged

in single file, the leader standing 7 or 8 steps away from the rope. After each pupil has taken her turn in jumping, she can join in at the back of the file, and the next one move up to take her place.

On the command "*spring*," which is given for each pupil, a few running steps forward are taken on the toes, and the spring is taken off *one* foot, so that the body rises vertically over the rope. The *landing* over the rope is taken in the same way as in the jumps already described. The teacher should stand by the rope and should be prepared to support the pupils by the arms if they slip. Jumping over the rope should only be taken in rubber-soled shoes.

*High jumping should not be taken till good style in the jump and landing is acquired.* Variety can sometimes be made at the end of the lesson by allowing the pupils to come as quickly as possible one after another over the rope without waiting for a separate command. Those who knock the rope down stand out. The command for this is *In a stream over the rope—spring!*

#### Jumping off a Bench.

Wing Standing  
position, jump-  
ing off a bench.

*Hips—firm! Off the bench—jump! 1, 2, (3, 4,) 5, 6. At—tention!*

The pupils stand on a low bench, the forward jumping is taken in the ordinary way, with the knees bent outward, and the heels raised in the landing as before.

#### Hints on arrangement of Class for Jumps.

For movements in Group IV, the class may be arranged in rows of 4 or 6 across the room; the class should line up as far back in the room as possible, leaving single distance from front to back. Those in the front row take the first jump alone, then those in the second row join in as the first row take their second jump. Those in the third row join in as those in the second row take their second jump, etc. This allows more space for the jumping. When each row reaches the end of the room, they can run back and join in at the back of the class, taking their jumps with the row in front of them as before.

### CLASS IX.

## Breathing Exercises.

#### Use.

Breathing exercises bring into play those muscles which are used in the act of respiration. They are taught to develop the power of correct normal breathing, which includes the free use of the whole of the lungs. All the preceding movements, if correctly performed and accompanied by free respiration, assist the work of the breathing exercises by correcting the shape of the chest and increasing its extensibility. Breathing exercises should be taken at frequent intervals throughout the lesson as well as at the beginning and the end, and especially after those more violent movements which tend to produce breathlessness—such as running. They relieve fatigue because they produce increased aeration of the blood (refer "*Depleting Movements*," p. 56).

**Breathing.**

*Breathe in—Breathe out. By numbers—repeat. 1, 2.*

The breathing should usually be done through the nose with the mouth closed, though beginners may at first be allowed to breathe out through the mouth. As, however, *normal breathing is to be learnt*, the pupils should as soon as possible be taught to breathe both in and out through the nose. The breathing should be done smoothly the chest remaining as supple as possible. During inspiration the ribs should expand laterally. This can often be explained to the pupils by allowing them to place the hands lightly at the sides of the lower ribs, so that they can feel the movement of the ribs during inspiration and expiration. (See Fig. 31, Sheet VIII.)

**Common Faults** in all breathing exercises.—Shrugging the shoulders; making the chest rigid.

N.B.—The breathing should not be repeated more than 3 or 4 times consecutively.

**Breathing with slow inspiration and quick expiration.**

Breathing may be varied by commanding *Slowly, breathe in—quickly, breathe out*. This is a case in which breathing out through the mouth may be allowed. The expiration must not be forced or jerky.

**Breathing with quick inspiration and expiration.**

*Quickly breathe in—breathe out.*

The mouth should be kept closed for both inspiration and expiration.

## GROUP I.—BREATHING COMBINED WITH ARM MOVEMENTS.

N.B.—Arm movements are combined with breathing exercises because they assist in producing greater expansion of the chest. *All the movements which are to be used in this way must have been learnt correctly as separate exercises.* They can either be taught as Introductory Movements, or immediately before the Breathing exercise.

**Standing, Arm rotation, with breathing.**

*Arm rotation with breathing—begin. 1, 2.*

St. 2 Arm rotation, w. breath.

The palms are turned slowly outward with the inspiration, and turned inward again with the expiration. The shoulders should be drawn well down during the movement.

**Standing, Arm raising sideways with breathing.**

*Arms raising sideways with breathing—begin. 1, 2.*

St. 2 A. rais. sidew., w. breath.

The arms are raised to shoulder level during the inspiration and lowered during the expiration. The arms must be drawn as far back as is consistent with a good position.

**Reach Standing position, Arm parting with breathing.**

*Arms forward—raise. Arm parting with breathing—begin. 1 2*  
*Arms lower.*

Rel. St. 2 A. part. w. breath.

During the inspiration on "1," the arms are parted until they are on a line sideways with the shoulders, the palms facing forward; on "2," during expiration, they return to the commencing position.



Standing, Arm raising sideways upward, lowering sideways, downward with breathing.

St. 2 A. rais. sidew., upw. low. sidew., downw. w. breath.

*Arm raising sideways, upward, lowering sideways downward, with breathing—begin. 1, 2. Repeat.*

The arms are raised slowly sideways and the movement is continued without a pause until they are parallel over the head. The palms face downward as far as the shoulder level and are then gradually turned so that they face inwards over the head. The lowering occurs in the same directions, *i.e.*, sideways, downward, the palms again turning so that they face downward at the shoulder level.

Standing, Arm raising forward upward, lowering sideways downward, or

Arm circling with breathing.

St. 2 A. rais. forw. upw., low. sidew. downw., or St. 2 A. circl. w. breath.

*Arm raising forward upward, lowering sideways downward, with breathing—begin. 1, 2. Or, Arm circling with breathing—begin. 1, 2.*

During inspiration the arms are raised parallel with each other, forward, upward, in a continuous movement, and during expiration they are lowered sideways and downward as in the preceding movement.

**Common Faults.**—Poking the head and waist; not keeping the arms parallel during the raising.

## GROUP II.—BREATHING COMBINED WITH HEAD BENDING BACKWARD.

Standing, Head bending backward with breathing.

St., H. bend. backw. w. breath.

*With breathing, head backward—bend. Upward—stretch. By numbers—repeat. 1, 2.*

The head is pressed backward with the chin drawn well back during the inspiration; it is raised to the upright position during expiration

## GROUP III.—BREATHING COMBINED WITH TRUNK ROTATION.

Standing, Trunk rotation with breathing.

St., T. rot. w. breath.

*With breathing, trunk to the left (R)—turn; forward—turn. By numbers—repeat. 1, 2.*

The inspiration is done as the trunk is turned to the side; the expiration as the trunk is turned forward again.

## GROUP IV.—BREATHING COMBINED WITH TRUNK BENDING SIDWAYS.

Standing, Trunk bending sideways with breathing.

St., T. rot. w. breath.

*With breathing, trunk to the left (R)—bend—raise. By numbers—repeat. 1, 2.*

The inspiration is done during the bending to the side; the expiration as the body returns to the upright position.

### Progression in Groups I to IV of Breathing Exercises.

Method A.

Movements in Groups I and II can be combined. Example :—*Arm rotation combined with head bending—backward.*

Method B.

Movements in Groups I and II can be combined. Example :—*Arm raising sideways and upward with trunk rotation to the left (R).*

Method C.

Movements in Groups I and II can be combined with heel raising. (See Progression in heel raising, Method C, page 24.)

## Marching, Running, and Fancy Marches.

### Use.

**Marching.**—This is taught to improve the pupil's carriage in ordinary walking. It cultivates lightness of step, and helps to overcome the faults of slouching and dragging the feet along the ground.

Both marching and running develop a sense of rhythm, and are also a useful means of teaching discipline and order.

**Running.**—This really consists of a series of little leaps, and it produces the effects of jumping to some extent. Running quickens the heart-beat and circulation considerably, and it is therefore not employed at the beginning of a lesson except in very cold weather, when it may be used to warm the pupils up.

After running, marching or tip-toe marching in rather slow time must always be taken in order to quieten the heart-beat and relieve breathlessness. The marching should then be followed by a breathing exercise.

**Fancy Marches and Steps.**—Tip-toe marching and other fancy marches and steps help to prevent or correct the condition of "flat-foot," and to increase the suppleness and elasticity of the joints of the leg and foot; *every* lesson should include at least one exercise of this kind. Many of these exercises include the effects of other classes of movements. Where this is the case, the classes to which they partly belong have been denoted in the margin against the description of the exercise, and they can be used in that position in the lesson if required.

### Marching.

*Quick—march! (left! right! etc.). Class—halt! 1, 2.*

The first step is made with the left foot, which is well extended so that the front part of the foot meets the ground slightly before the heel. The feet should be placed on the ground in this way throughout the marching; the weight of the body should be carried well forward; the body should be upright but not stiff, the arms being allowed to swing rhythmically with the step. After the word "*halt*" one more step is taken, and the heels are brought together on "*2*," the body being in correct position of *Attention*.

**Common Faults.**—Leaning back at the waist; holding the arms stiffly; keeping the knees slightly bent; not stretching the foot; starting and halting with a stamp.

### Running.

(For beginners.) *For running, arms—bend! Heels—raise. Double march! Class—halt! 1, 2, 3, 4.*

(For more advanced classes.) The last two commands only are necessary.

(When the class is already marching.) *On the toes—march! Double march!*

The arms are bent loosely on a line with the waist, the hands lightly clenched, and the width of the shoulders apart. The arms should move slightly forward and backward during the running, the body should lean slightly forward, and the step should be as

light and springing as possible. After the command *Class—halt* three more steps are taken, the heels brought together, and the arms stretched down on *four*.

**Common Faults.**—Running on a flat foot ; kicking the heels up at the back ; leaning back at the waist ; holding the arms tightly against the sides.

Running—  
change to  
marching.

(When the class is running.) *Quick march—change !*

The work “*Quick*” is given with a step on the left foot ; the word “*march*” with the next step on the right foot ; the word “*change*” with the next step on the left foot ; one more running step is taken on the right foot, and with the next step on the left foot ordinary marching time is resumed. The first marching step is slightly emphasised.

Left about  
marching.

*Left about—march !* 1, 2, 3, 4.

Command is given so that words “*left about*” correspond with a step on the left foot, word “*march*” with the next step on the right foot. On “1” and “2,” the marching is continued in same direction (right foot forward on “2”) ; on “3,” a sharp facing to the left about is made on the toes ; on “4,” the right foot, which is now behind, is brought forward and the marching continued in the new direction. The steps on “2” and “4” should be slightly marked.

**Common Faults.**—Taking the first step after the facing with the left instead of with the right foot ; shortening the length of steps on “2” and “4.”

Right about  
marching.

Adapt command from above ; *right about* is commanded to correspond with a step on right foot ; left foot is forward on “2” and on “4.”

Left about  
halting.

*Left about—halt !* 1, 2, 3, 4.

After the facing, the right foot is brought smartly up to the left.

Right about  
halting.

Adapt command from above ; after the facing the left foot is brought smartly up to the right.

*Note.*—These commands can also be given when class is running, but they must first have been learnt correctly “on the march.”

Left marching.

*Left—march !* 1, 2, 3, 4.

The movement is the same as for *left—march*, only the facing is to the left instead of *left—about*.

Right marching.

Adapt command. Movements are reversed.

Left halting.

*Left—halt !* 1, 2, 3, 4.

Right halting.

Heels are brought together on “4.”

*Note.*—Left (R) marching and halting are especially suitable when class is in squads of four or eight. They should not be taught until *about—march* and *about—halt* can be done correctly.

### Formations in Marching and Running.

Forming double  
files.

(From single file.) *First to the left, second to the right—march !*  
*Centre in twos.*

Forming four  
files.

(From double files.) *Two to the left, two to the right—march !*  
*Centre in fours, right (left)—wheel !*



**Forming eight files.**

(From four files.) *Four to the left, four to the right—march!*  
*Centre in eights, right (left)—wheel!*

When marching in *fours* or *eights*, the pupils on the inner side of the line must mark time while *wheeling*.

Reverse the order of the commands to regain the single file.

**Across marching.**  
(See diagram, p. 51.)

*Across—march!*

The leader on reaching one corner of the room leads the class diagonally across the room to the opposite corner, where she turns either left or right in order to lead round the room in the opposite direction to that in which she was marching before the command was given.

**Intersection of two files.**

When two files have divided from each other at the top of the room, *across—march* can be commanded as each leader reaches the corner at the bottom of the room. The leaders meet in the centre of the room, and the leader of the file which originally stood on the left of the other file crosses first, the other leader passing behind her. Each couple of girls cross each other in the same way all down the lines.

**Counter marching.**  
(See diagram, p. 51.)

*Left (right) counter—march!*

The leader on reaching the end of the room turns sharply *about* and returns close to her file on her left or right hand side. The counter marching is continued alternately left and right each time the end of the room is reached, until command *round the room* is given.

*Note.*—This can also be done when class are marching up the centre of the room in two or four files, but there must be single distances between each file.

**Wheel formation from single file.**  
(See diagram, p. 51.)

Divide the number of pupils in the class by 4, 6, or 8, and number them off in sections accordingly to find the leaders (Nos. 1). During the marching round the room command *leaders to the centre—march!* The leaders immediately turn and march towards each other in the centre of the room, followed by the girls in their own section. Then command *mark—time*, and when the lines are in order, *i.e.*, forming the “spokes” of the wheel, command *left (R)—face! Forward—march!* If there are four sections, the lines should form two diagonals across the room, and these must be maintained during the marching in wheel formation. The leader of each section should therefore take very small steps; the length of the step increases down the line, so that the girls on the outside are taking the longest steps. To reverse the formation, let the lines face to the centre again and command *left (R) counter—march!* In this way the last girl in each section becomes the leader, and the wheel formation is repeated as before.

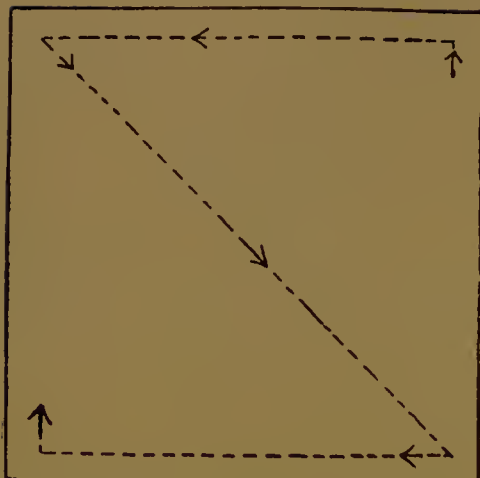
To get the class back into single file round the room again, face them with their backs to the centre and command *left (R) round the room—march!* The original leader of the single file leads her section round first, the other sections joining on in correct order.



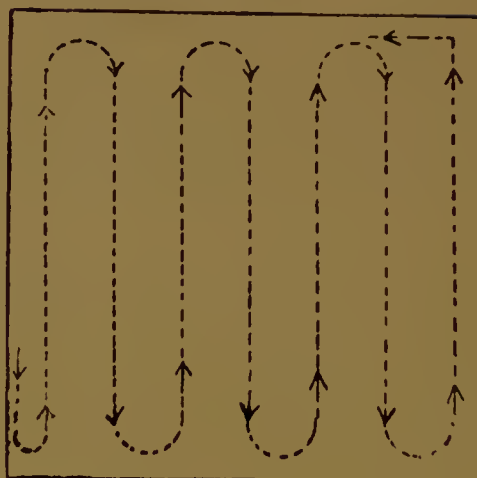


## Diagrams of Formations in Marching.

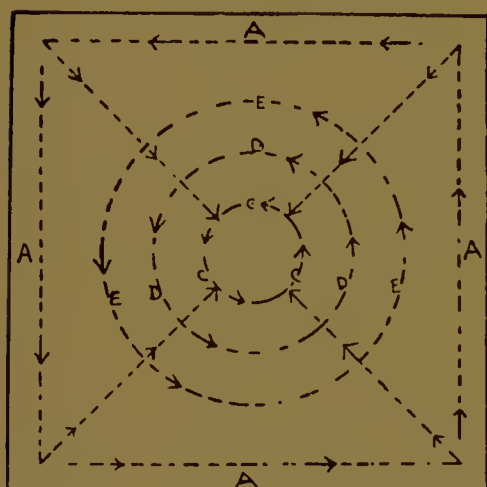
## I.—ACROSS MARCHING.



## II.—COUNTER MARCHING.



### III.—WHEEL FORMATION.



#### IV.—MAZE FORMATION.



- A. Original position of class marching round room.
- B. Position of class when four leaders have turned inwards.
- C, D, E. Position of three lines after command "Right face, forward march." has been given.

(To face page 51.)

**Marching in a maze in single file.**

(See diagram, p. 51.)

*For a maze—march!*

The leader, instead of continuing round the room, begins to form a circle, always leading inside it instead of completing it. When as small a circle as possible is made, command *Turn!* The leader turns left (R) about, and leads out gradually between the circles made by the remainder of the class.

**In double files.**

The two files march straight across the middle of the room from one side to the other, then divide so that they are marching in opposite directions. Give command for maze as the leaders reach the end of the room. They then each lead their line into a maze in their own half of the room, so that after the *turn* they finally meet each other again and lead off round the room with the two files shoulder to shoulder as before.

**Exercises which can be taken with marching.**

**Toe marching.**

*Heels—raise. Quick—march! Class—halt! 1, 2.*

(If the class is already marching.) *On the toes—march! Change—march!*

The step is slightly shorter than for ordinary marching.

**Common Faults.**—Keeping the knees slightly bent; making the movement jerky.

**Marching with instep stretching.**

*With instep stretching forward—march! 1, 2, 1, 2, etc.*

The foot movement in ordinary marching is divided into two distinct parts. On “1,” the leg is lifted forward with the foot well stretched and slightly off the ground; on “2,” the foot is placed lightly on the ground, toe first. The exercise should be begun in slow time, and the rhythm gradually quickened until *quick marching* in time is obtained. In this way the stretching of the foot on each step is insured.

**Marching with change of step, or Ankle step.**

*Hips—firm! With change of step forward—march! 1, 2, 3, 1, 2, 3, etc. Halt! 2, 3.*

On “1” a short step forward is taken with the left foot on the toes; on “2,” the right foot is brought up behind the left toe to the heel, and with the right heel well raised; on “3,” another short step forward is taken with the left foot with the left heel lowered. On the next count the step forward is taken with the right foot on the toes, the left foot being brought up behind the right foot on “2,” and so on. For the *halt* on “3,” the heels are brought together and lowered, and the arms are stretched down by the side.

**Marching with Knee upbending (abdominal).**

*Hips—firm! With knee upbending, forward—march! 1, 2, etc. Class—halt! 1, 2.*

On each step the knee is bent up quickly with the foot well stretched down. The time should be slower than for ordinary marching. This march may also be done on the toes. After the word “*halt*,” two ordinary steps are taken, the heels being together on “2.”

Marching with  
Knee upbending  
and forward  
stretching (ab-  
dominal).

*Hips—firm! With knee upbending and forward stretching, forward—march! 1, 2, 3, etc. Class—halt! 1, 2.*

On "1," the knee is bent up; on "2," the leg is stretched forward; on "3," a step forward is taken, and the back foot is raised into "toe support" position. For the halt, word *class* is given as knee is bent, word *halt* as knee is stretched, and on "2" the back foot is brought up to front one instead of into "toe support."

*Note.*—This exercise can also be taken very slowly as a *balance movement*. The leg is brought very gradually into each position; command, *At—tention!* when the body is in "toe support" position.

Slow marching.  
(Balance.)

*Hips—firm! Slow march by numbers—begin. 1, 2, etc. At—tention!*

On "1," a step forward is taken with the left foot, the toe meeting the ground first; all the weight is immediately shifted on to the left foot, and the back foot raised so that the body is in "toe support" position; on "2," the exercise is repeated with the right foot forward and the left heel raised. The movement must be very smooth, slow, and soft. Command *At—tention!* when body is in "toe support" position.

**Common Faults.**—Bending the knees; leaning back at the waist.

Heel, Toe, and  
Change of Step  
marching.

*Hips—firm! Heel, toe, and change of step march—begin! Heel, toe. 1, 2, 3, etc. Class—halt! 1, 2.*

On the word "*heel*" the left foot is lifted and placed forward with the heel on the ground and the toe pointing straight up; on the word "*toe*" the foot is again lifted and the toe placed on the ground with the foot stretched; on "1," "2," "3," "change of step" is taken, starting with the left foot. The whole step is then taken with the right foot and continued with alternate feet until command for the halt is given. The word "*class*" is given when heel is on the ground, the word "*halt*" when toe is on the ground; on "1," a step forward is taken; on "2," the back foot is brought up to the front one as in an ordinary "halt."

**Common Faults.**—Bending the knees during the "heel and toe" step. Making the movement heavy.

Spring March.

*Hips—firm! Spring march—begin! 1, 2, etc. Class—halt! 1, 2.*

(Abdominal, or  
jump.)

On "1," the left leg is quickly raised forward and immediately replaced on the ground with a spring and with the heel raised, and the right leg is swung forward; on "2," the right leg is replaced with a spring on the ground with the heel raised, and the left leg is swung forward. The movement is continued lightly and in ordinary marching rhythm. After the command "*halt*," a step forward is taken with the raised foot on "1;" on "2," the back foot is brought up to it and the arms are lowered.

**Common Faults.**—Turning the toes up; leaning back at the waist; not keeping the heels raised.



**Wave March.**

*Hips—firm! Wave march—begin! 1, 2, 3, etc. Halt! 2, 3.*

On "1," a gliding step is taken with left foot on the toe in the direction of walk outward; on "2," the right foot is brought up slightly in front of the left toe with the heel raised; on "3," the left toe is brought up immediately behind the right heel. The movement is then repeated, starting outward and to the right, and is continued very smoothly, starting alternately with the left and right foot. After the word "*halt*" is given on the outward step, the movement is continued on "2," and on "3," the front foot is brought back so that the heels are together and lowered, and the arms are stretched down.

**Marching combined with Heel raising and Knee bending (balance).**

*Hips—firm! Marching combined with heel raising and knee bending half way—begin! 1, 2, 3, 4, 5, 6, 7, 8, etc. Class—halt! 1, 2.*

Three ordinary marching steps are taken, and on "4" the heels are brought together; on "5, 6, 7, 8," heel raising, knee bending halfway, knee stretching, and heel lowering are taken. This is immediately followed by the three ordinary marching steps, starting this time with the right foot. Command, *Class—halt! 1, 2*, so that heels are brought together on "4."

**Hop March.**

*Hips—firm! Hop march—begin! 1, 2, etc. Class—halt! 1, 2.*

**(Abdominal, or jump.)**

On "1," a step forward is taken with the left foot on the toe, and a slight hop is taken while the right knee is at the same time bent up to a level with the hip, the knee is turned slightly out, and the foot is well stretched, the body is bent slightly to the right. On "2," the step and hop are repeated with the right foot, and the left knee is bent up. The movement is continued very lightly and made as springing as possible. The command *Class—halt* is given quickly, with the hop on the right foot; on "1," a step forward is taken with the left foot (without hopping); on "2," the back foot is brought up and arms are lowered.

**Common Faults.**—Hopping on a flat foot; not bending the knee up enough; not pointing the toe down; making the movement jerky.

**Hop March with change of Step.**

*Hips—firm! Hop march with change of step—begin! 1, 2, 3, 4, etc. Halt! 2, 3, 4.*

**(Abdominal, or jump.)**

The change of step is taken on the first three counts; on "4," the hop is taken on the front foot and the other knee bent up as in the preceding exercise. The change of step is then repeated, starting with the raised foot. Command for *halt* is given so that it corresponds with the change of step; back foot is brought up to the front one and arms are lowered on "4."

**Heel, Toe, and Hop March.**

*Hips—firm! Heel, toe, and hop march—begin! 1, 2, 3, etc. Class—halt! 1, 2.*

**(Abdominal, or jump.)**

On "1," the foot is put forward on the heel, the toe pointing upward; on "2," the same foot is placed back in "toe support" position; on "3," a step forward and hop is taken with the same foot and the other knee bent upward as in ordinary "hop march."

The exercise is then repeated with the other foot, and is continued with alternate feet until command for *halt*, which is given so that the word "*class*" corresponds with the placing of the heel on the ground, the word "*halt*" with the "toe support" position, and on "1" a step forward is taken with the back foot, and the heels brought together and the arms lowered on "2."

**Bluecoat Hop,**  
or **Hop March**  
with **Leg raising**  
**backward.**  
(Jump.)

*Hips—firm ! Bluecoat hop—begin ! 1, 2, etc. Class—halt ! 1, 2.*

On "1," a long gliding step forward followed by a hop with the heel raised is taken with the left foot, and at the same time the right leg is raised backward with the knee and foot perfectly straight ; on "2," the gliding step and hop are repeated with the right foot, and the left leg is lifted back. The movement is continued with alternate feet until command for *halt*, which is given so that word "*class*" corresponds with the hop on the left foot, the word "*halt*" with the hop on the right foot, and on "1" a step forward is taken with the left foot, and the heels brought together and the arms lowered on "2."

**Dance Step, or**  
**Change Step.**  
(See note, p. 55)  
(Jump.)

*Hips—firm ! Left (R) foot forward on tip-toe—place ! Dance step forward—begin ! 1, 2, etc. Class—halt ! 1, 2. At—attention !*

The foot is placed in "walk forward" position with the heel raised. On "1," a quick spring is made so that the left foot is brought back, and the right foot placed on the toe in "walk forward" position ; on "2," the movement is repeated so that the left foot is again forward. The movement is continued lightly, and with both heels well raised until the command for the *halt*, which is given so that the original commencing position, *i.e.*, with the left (R) foot forward on tip-toe is resumed on "2." On command *At—attention* the foot is brought back and the arms are lowered.

Dance step *outward* or dance step *sideways* can be done in a similar way.

**Common Faults.**—Bending the front knee ; not pointing the toe ; springing on a flat foot ; making the movement jerky.

**Coupé Step.**  
(See note, p. 55)

*Hips—firm ! Left (R) leg forward—raise. Coupé step—begin ! 1, 2, 3, 4, etc. Class—halt ! 1, 2.*

(Abdominal, or  
jump.)

On "1," the left leg is brought back on to the ground with a spring, and at the same time the right leg is swung backward with the knee and foot stretched ; on "2," the right foot returns with a spring to the ground and the left leg is swung forward ; on "3," the movement "1" is repeated ; on "4," a hop is taken on the left leg, and the right leg is swung forward ready for movement "1." The exercise is continued until command for the *halt*. Word *class* corresponds with movement "1 ;" word *halt* with movement "2." On "1," the foot is lowered without a spring, and the heels brought together and the arms lowered on "2."

**Common Faults.**—Bending the body ; bending the knee of the raised leg ; springing on a flat foot.

Sixpenny Step,  
or  
Shuffle Step.  
(Abdominal, or  
jump.)

*Hips—firm ! Sixpenny step—begin ! 1, 2, etc. Class—halt !*  
1, 2.

The movement is supposed to represent that of kicking a sixpence along the ground with the toe.

On “1,” the left (R) foot is placed a little way forward on the tip of the toe, with the knee and foot well turned out, and a short kick is made from the knee, the foot remaining stretched ; on “2,” another short kick is made with the same leg ; with each kick a little hop is made on the right leg (with the heel well raised). After the second kick the right foot is brought forward to make the kicks, and the hops are made on the left foot. The movement is continued until command for the *halt*, which is given so that the word “*class*” corresponds with one kick, the word “*halt*” with the next kick, and on “1” the same foot is brought back, and the heels brought together and lowered on “2.”

Froggy Step.

*Hips—firm ! Froggy step—begin ! 1—2—. 1, 2, 3, etc. Halt !*  
2, 3.

On “1—” the left heel is well raised, the toe remaining on the ground, and the knee being well turned out ; on “2—” with a slight spring, the right heel is raised in the same way, and the left heel is lowered. There is a slight pause between these two movements. On “1,” “2,” “3,” the same movements are made in quick succession, starting and ending with the left foot. The whole movement is then repeated, starting with the right foot, and is continued until command for the *halt*, which is given so that word “*halt*” corresponds with the first of the three quick movements, and on “3” the heels are together and arms are lowered.

*Note.*—“Change step,” “Coupé step,” “Sixpenny step,” “Froggy step” should be taught first in open files instead of “on the march.” They can afterwards be taken as exercises in the marching, a slight advance being made with each movement. In “Froggy step,” the advance is only made during the three quick movements. The first two movements are always done “on the spot.”

## Leg Movements.

Use.

Leg movements include all exercises in which strong but slow and even work is thrown on the muscles of the legs, and they are used to equalise the circulation especially after work in which a large amount of activity has been limited to a comparatively small area. They are often introduced into a lesson for older girls, either as “Introductory Movements,” or immediately after the “Introductory Movements.” They use the leg muscles which have been more or less inactive in the sitting postures, and in this way they assist in transferring the sphere of activity from the intellectual to the motor areas of the brain.

The "Lunge Exercises" (see Group III of Dorsal Movements) are the most typical leg movements, but many of the exercises which are learnt in the first place as "Balance Movements" can afterwards be used as "Leg Movements" if required—*e.g.*, *Heel raising*; *Foot placing with heel raising*; *Heel raising and knee bending*; *Alternate knee bending*. All the lunge exercises, with the exception of *lunge sideways*, involve strong work for the shoulders and spinal muscles, and as they have no definite position in the table, they may be taught in the first place as *Dorsal Movements*.

Moreover, when combined with an arm exercise they become true *dorsal movements*, and as already described, they are used as a means of progression in that class.

**Depleting Movements** in the form of "slow marching" or "tip-toe marching" are used after any vigorous exercises, such as running or jumping, as they quieten the heart beat and thus help to relieve the condition of breathlessness. They should, therefore, precede the "breathing exercise" which must always be taken after very vigorous movements. Running, jumping, fancy marches, and fancy steps involve very rapid contraction of the muscles of the legs. They are not used as "Leg Movements," because they greatly increase the rate of the heart beat and circulation.



## CHAPTER V.

### Explanation of the Methods of Progression.

THE methods of progression are a means by which the teacher can take her class step by step from the easiest to the most difficult exercises. They can be divided into two classes.

(A) Those methods by which an exercise is made harder by being done in such a way that it involves greater muscular effort.

(B) Those methods by which the mental effort involved for the performance of an exercise is increased.

#### Methods of Progression which involve greater muscular effort.

(1) The position of the feet in the commencing position can be changed from *stride* to *standing*, to *close*, to *walk outward*, to *walk forward*. A position in which the feet are astride affords a broad base for the support of the body; as the position of the feet is changed the base is gradually diminished so that in doing exercises from these positions the muscles have to work harder in order to maintain the balance of the body.

(2) The position of the arms in the commencing position can be changed from *wing* to *bend*, to *yard*, to *half rest*, *half wing*, to *rest*, to *half stretch* *half wing*, to *stretch*. By the use of the changes of position the arms are gradually moved higher, and further away from the trunk. The effect of this is to make the body, so to speak, "top heavy," so that in doing exercises from these positions the work of the muscles is increased in order to cope with the comparatively additional weight.

(3) The position of the trunk in the commencing position can be changed. Progression in trunk bending backward or sideways can be made by taking them from a commencing position in which the trunk is turned to the left or right.

Progression in Dorsal (shoulder blade) movements can be made by changing the position of the trunk in the commencing position from *standing* to *stoop standing*, to *lunge position* to *forward lying position*.

(4) The speed of an exercise can be changed. Most movements are more difficult when done very slowly, example, *Heel raising and knee bending outward*. *Trunk bending sideways* and *Trunk turning* are, however, more difficult when done very quickly.

(5) The duration and range of an exercise can be increased. When an exercise is being learnt, the position which results from it should only be held for a short time. It can afterwards be made more difficult by making the class hold the position longer. The increase in the range of movements applies chiefly to trunk bendings and to jumping. For example, in a *trunk bending backward* the actual bending is at first very slight, afterwards as the pupils grow more supple and muscularly stronger, the amount of the bending can be increased.

**Methods of Progression which involve greater mental effort.**

(1) Movements for different parts of the body can be combined. Examples :—

*Arm and leg circling.*

*Foot placing forward with arm stretching upward.*

(2) Movements can be taken in succession. Examples :—

*Foot placings in succession.*

*Arm bending and stretching in succession.*

These are taken at first by numbers, and afterwards the class judge their own time.

(3) Two movements which are opposite in direction, can be combined. Examples :—

*Left arm upward, right arm forward—stretch !*

(4) The rhythm of the movement can be varied. This is used when exercises are done by numbers. Example :—

*Preparation for jump*, which is done at first to even counting, can afterwards be done with pauses made on different numbers in the counting. The pupils then have to balance the body in the position at which the pause is made.

All these methods of progression are those which are used for making the individual exercises more difficult. An additional method is afforded by gradually introducing entirely different exercises of a harder type. This has not been classified with other methods, as it is impossible to lay down any definite rules in connection with it. Some people find one type very difficult, which others may find quite easy, and it is therefore largely a question of individual capability. As a general rule, it may be said that the simple types should be learnt before the more complex ones, and these are usually easily distinguished. It should, however, be noted that a complex type of exercise taken from an easy commencing position is usually far easier than a simpler type of exercise which is taken from a difficult commencing position. For example, *wing foot grasp, half standing, trunk bending sideways* is a more difficult type of exercise than *Stretch, stride standing, trunk bending sideways*, but since *wing* is far easier as a commencing position of the arms than *stretch*, the latter must be considered the more difficult exercise.

## CHAPTER VI.

### Hints on Teaching.

**COMMANDING.**—A good command and a knowledge of the movements are, of course, very necessary factors in the teaching of drill, though they do not in themselves constitute good teaching. A careful preparation of the movements and commands on the lines suggested in Chapter VIII will give the teacher more opportunity of attending to the following important points in connection with the teaching, but when the commands are thoroughly prepared and known, some hints on how to deliver them may be found useful.

**Delivery of the Command.**—A great deal of the interest and value of the lesson depends on the command—a lifeless and monotonous manner on the part of the teacher will produce corresponding work on the part of the class.

Every command consists of two parts :—

- (1) The “preparatory” or explanatory words which denote what is to be done.
- (2) The “executive” word, which denotes the moment at which the movement is to begin.

The *preparatory words* must always be delivered clearly, smoothly, and sufficiently slowly to enable everyone in the class to hear with ease.

The *executive word* is always emphasized, but for movements of slow rhythm, such as trunk, balance, and breathing movements, it is given with a smooth emphasis ; for a sharp movement of quick rhythm, it is given with short, sharp emphasis. The teacher should be especially careful to avoid drawling the word of command for slow movements. It should not be given on two notes or on too low a pitch of the voice. The word of command for a quick movement should be given sharply, but without forcing or jerking the voice.

**The Pause in the Command.**—In the delivery of the command the preparatory and executive words are always separated by a pause. This is of great importance in training the pupils to alertness and control. The length of the pause can be varied, but it should always be sufficient to allow the class to think out the movement correctly. In the case of beginners, to whom all the movements are more or less new, a fairly long pause should be made ; afterwards the length of the pause can be made shorter, especially in commands for simple movements which are thoroughly known by the class. A command in which the pause is very long is in some ways the most difficult to respond to, and is a useful means of teaching control. The variations in the length of the pause afford additional interest to the movements. It may be noted that unpunctual and incorrect work on the part of the class is often due to the pause being too short.

**The Tone of the Voice.**—This should be clear and as varied as possible. The benefit of the variety gained by a change of exercises may be lost if there is no variety of command. A command can be forceful without being loud ; some teachers are inclined to think that if they speak loudly enough the class will pay attention



and work energetically. This is a wrong idea, for although the occasional use of a loud, sharp command has a stimulating effect on the class, continual shouting wearies both teacher and class. A quiet command does not necessarily imply a want either of energy or decision on the part of the teacher. If she will remember that it *is* a command, and give it as such, the very quietness of her voice may make it more impressive. Above all, the teacher should avoid giving the commands in an unvarying tone and manner, regardless of the kind of exercise and of the condition of the class at the time.

**The Teacher's Manner and Posture.**—The teacher should cultivate an energetic, bright, and decided manner. She should hold herself well, as her position will consciously or unconsciously influence her class. The command may be given from any part of the room, but it is advisable to stand in front of the class when giving a new command for the first time. When it is repeated by numbers or otherwise, the teacher should, if necessary, walk quietly round the class, as she can thus see the positions from a different point of view, and note individual mistakes. If she has to go to the back of the class to make corrections, it is quite unnecessary for her to return to the front of the room to give the next command. It is well to get into the habit of commanding from any part of the room—from behind the class, from one side, even while standing among the files; otherwise much time is lost, and the class is often kept in a tiring position while the teacher marches majestically to the top of the room. On the other hand unnecessary prowling up and down the room should be avoided, as the teacher who moves restlessly about in front of the class distracts their attention.

**Teaching of New Movements.**—A new movement should generally be shown to the class before they themselves attempt it. The teacher may either demonstrate it herself or choose a good pupil from the class to do so. The teacher should then give the command, and when the position has been taken, should quickly call attention to the most important points with regard to it and the object of the movement, so that the class may realise how they should direct their chief efforts. The description of the exercises given in Chapter IV may serve as a guide to the explanation to the class.

It is not advisable to show possible mistakes when demonstrating a new movement; this is better done subsequently when making corrections.

The class must stand at ease during the demonstration of a new movement, as they must give all their attention to it.

It is a good plan occasionally to let the class try a new movement simply from the idea conveyed to them by the command, with a few additional verbal instructions from the teacher. This proves a good test of the pupil's power of thought and attention, and it is especially useful in the case of new movements which are simply progressive forms of exercises which have been already learnt. The following points need also to be emphasized, especially to beginners:—

(1) That the correctness of a movement depends largely on the correctness of the commencing position.

(2) That only those parts of the body denoted in the command are to be moved, all other parts to be kept quite still.

**Repetition of Exercises.**—Every movement should be taken at least three or four times in a lesson; if it is a new movement the teacher should aim at obtaining some definite improvement each time it is repeated. This can be done by pointing out the faults before the repetition. Aimless repetition bores the class, and often



results in the movement being done more incorrectly instead of in better form. The perfecting of a movement must be done gradually from lesson to lesson, all the mistakes cannot be corrected at once without sacrificing too large a proportion of the lesson to one movement.

**Detection of Mistakes.**—The power of detecting mistakes of course depends largely on the teacher's own knowledge of the correct form of the movements, but there are some *common faults* which are almost certain to occur when a movement is being learnt, and these have been pointed out in the description of the movements.

After a command has been given the teacher should quickly notice how each pupil has responded to it, and compare the positions taken with her own idea of the correct form of the exercise, and should notice in what respects they differ from it. In order to do this the positions should, if possible, be observed from several points of view ; this can be done during the repetition of the movement.

*Note.*—Incorrect form is sometimes due to the teacher's failure to arrange the class suitably for the performance of an exercise. During a movement such as arm stretching sideways, some of the pupils may be prevented from taking the movement correctly because they are standing too near a wall, or too close to one another. In the same way the form of exercises taken with marching may be spoilt.

**Correction of Mistakes.**—Corrections may be (1) general—*i.e.*, given to the whole class collectively ; (2) individual—*i.e.*, given only to individual pupils. *General corrections* may be given *verbally*, or they may be *demonstrated* by the teacher.

Verbal corrections should be given when the teacher notices certain general faults in posture, such as poking heads, round shoulders, poking waists, etc. These may be corrected by giving an affirmative direction to the whole class, such as "Heads back," "Shoulders down," "Waists in," etc. On the other hand, a great many obvious mistakes are usually a sign that the class has not properly understood the movement ; the teacher should then let the class "Stand at ease," and quickly demonstrate the movement again and point out how the mistakes may be avoided. For example, suppose the class has made the common mistake of moving from the waist during an arm movement, the incorrect position can be shown by the teacher and compared with the correct one in which the mistake is avoided by pressing the knees and hips well back. The latter method of correction by demonstration often gives an additional element of interest to the class, and this may sometimes be increased by asking the class to decide which of the two is the correct position. *Individual corrections* can be *verbal* or *manual*. As a rule, the former is the better method, partly because it is quicker, but even more because a correction which is the result of a distinct *brain* effort on the part of the pupil makes a more lasting impression. If, however, a pupil has particular difficulty and little muscular control, manual correction may be given. It should be given very carefully and gently and with the distinct intention of making the pupil *feel* the difference between the correct and incorrect position.

Whatever the method of correction adopted the teacher must notice if it has been *effectual* ; a careless manual correction very often leaves the pupil in an even worse position than she was before.

One of the greatest difficulties in correcting is to do so without making the lesson slow and dull. Quickness, and variety of language are two of the means by which this difficulty may be avoided.

*Quickness* includes quickness of eye and quickness of speech. As soon as a position is taken the teacher must rapidly decide what fault she is going to correct first; she should then give her correction quickly and in as few words as possible.

If possible the correction should be given affirmately; *e.g.*, "Heads back," rather than "Don't poke your heads." Children should not be required to hold any position for a long time, therefore if corrections are to be made, they should either be given while the movement is being done or while the class "Stand at ease," *e.g.*, if mistakes are made in "arm stretching upward" the class should not be kept standing with the arms in stretch position while corrections are being made, as in this case the faults will probably only be increased. The movement can either be repeated to numbers three or four times and the corrections quickly made meanwhile, or the class can be made to "Stand at ease" while the correction is explained.

*Variety of language* is another valuable help to the teacher. If a correction is always given in the same words it falls on ears so accustomed to it that little or no attention is paid by the pupil. If put into other words it may arrest the attention of the pupils and stimulate them to renewed effort. Besides, one form of words, however clear, may not explain the fault to some of the class, and only when put in another way does the meaning dawn on them; *e.g.*, in "trunk bending backward" the direction "Let the bending come in the upper part of the back" sometimes leaves the class still in a faulty position, whereas "Press the chest forward and upward" may get an immediate and correct response. The teacher should, therefore, get into the way of using a variety of formulæ, and when she finds that one fails resort to another.

**Avoidance of Mistakes.**—An undue number of mistakes in a new movement is sometimes due to a want of clearness in the teacher's demonstration, but mistakes can often be avoided by a word of warning given before the command—*e.g.*, "Keeping the head and body still—arms upward stretch." This should only be done when a movement is being learnt, and it must not become a habit.

It is also a good plan to ask the class occasionally what they were told to avoid in connection with a special exercise. This tests whether they have used their brains, and teaches them to take an intelligent interest in the work; it may also show them the reason of the corrections.

Children (and sometimes teachers) are inclined to regard gymnastics as a lesson in which bodily exertion is to take the place of mental effort, but it is impossible to get really good results in a drill lesson unless the class learns to *think*.

## CHAPTER VII.

## Drill for Small Children.

THE methods of teaching drill must, of course, be adapted and modified for small children. Speaking generally, small children do not require systematic exercise so much as older children. They usually have better opportunities for giving play to their natural activities; their games—leaping, running, and skipping—all help in the natural development of their bodies. Children of all ages are, however, necessarily subject to unnatural physical conditions whilst at school, and a certain amount of systematic exercise is desirable in order to counteract the effects of bad posture and to stimulate the circulation and assist the aeration of the blood. The exercises should be adapted as far as possible to resemble the natural movements of young children; that is to say, they should be quick and vigorous, simple in form and definite in rhythm. Although the control and discipline which are necessarily involved by doing exercises systematically to command are very valuable training for them, the *strict* attention to detail and the concentration of mind which form so important a factor in the teaching of older children should *not* be insisted upon. Any of the easy groups of exercises in each class which have already been described in Chapter IV may be used. The following are some suggestions for the gradual adaptation and selection of the movements for children from the ages of 6 to 8, and descriptions of additional exercises which are specially suitable for small children.

## INTRODUCTORY MOVEMENTS.

- Formations.** The class may form two or four ranks, according to the number of children, leaving as much space as possible between each rank.
- Taking distance.** Let children raise both arms sideways and move down from the leaders, until the arms can be held quite straight without interference with those on either side.
- Facing.** *With a jump to the left (R)—face!*  
Let the children raise the left (R) arm sideways and make a little jump so that they face towards the wall towards which the arm was pointing. The raising of the arm can be omitted as soon as the children have learnt to think quickly of the direction in which they have to go.
- Numbering off and opening files.** Let the children prepare for this at first by learning how to take steps to the left and right, using these as preliminary foot movements. When this can be done easily, numbering off and opening files can be taught. Variety can be made by numbering as “cocks and hens,” “spoons and forks,” etc.
- Foot Movements.** Marking time, and marking time with alternate knee bending upward, quick foot closing and opening, foot placings, alternate toe raising (heels kept still and together), steps in different directions.



**Arm Move-  
ments.**

The preliminary arm positions. "Wing," "Bend," "Rest," etc., taken quickly by numbers. Hand clapping to numbers (the class may count out loud). Hand clapping alternately with other arm movements. Example, arm stretching sideways, counting to "8," followed by hand clapping counting to "8."

**Combined Arm  
and Foot Move-  
ments.**

Marking time combined or alternating with hand clapping. Marking time combined with arm bending and stretching. Foot closing and opening combined with preliminary arm positions, or arm bending and stretching.

Example :—

*Arms upward—bend ! Arm stretching sideways with foot closing and opening—begin ! 1, 2, etc. Arms downward—stretch !*

**" Do as I say,  
and not as  
I do."**

The teacher stands in front of the class and gives the commands for various arm or foot movements which have been already learnt, but she herself takes a different position from the one for which she gives the command. Example: she gives command "*Hips—firm !*" but takes "Rest" position. The class, of course, should take the position which is commanded. The commands should be given quickly one after the other. This is a good way of training children to *listen* to the command.

**TRUNK BENDING BACKWARD AND FORWARD.**

Trunk bending backward is not suitable for children under eight. Head bending backward may be substituted for it. Trunk bending forward with "Feet astride" and with the arms in "Wing" or "Bend" position may be taken.

Later when head bending backward can be done quite correctly, *slight* trunk bending backward may be taught. (See page 18.)

Commencing positions with feet in "walk outward" or "forward" positions, or with arms in "Rest" or "Stretch" positions, should *not* be used.

**ARM BENDING AND STRETCHING.**

Complicated forms should not be used. In addition to the simple arm stretchings, "half stretch," "half stretch half yard," can be taught. Also finger bending and stretching from "yard" or "Stretch standing" position.

Example :—

*Arms sideways—stretch ! 1, 2. Finger bending and stretching—begin ! 1, 2, etc. Arms downward—stretch ! 1, 2.*

On "1," the fingers are vigorously bent; on "2," they are well straightened again. The wrist and arm must be held still. Simple arm stretchings combined with marching can be taken. This can be prepared for by teaching them with marking time.

**BALANCE MOVEMENTS.**

Any of the easy balance movements can be used; also the following :—

**" Foot through  
the Ring."**

Each child clasps her hands in front so as to make a ring of the arms. The teacher then gives direction *Put left (R) foot through*



*the ring without breaking it.* The left knee is bent up so that the foot and leg pass through the ring. The teacher then gives the direction *Raise the arms overhead.* The hands are then unclasped and raised over the head, the knee remaining raised and bent; when the arms are overhead the knee is lowered; the arms are then again lowered to form the ring and the movement is repeated with the other leg.

“Taking off the Shoe.”

This is a variation of the above exercise. The knee is bent up and the shoe taken off, and put on again without letting the foot touch the ground.

Alternate  
Marching and  
Toe Marching.  
“Giant and  
Dwarf March-  
ing.”

A certain number of ordinary marching steps can be taken, followed by the same number on the toes.

*Giant and dwarf march—begin.* 1, 2, 3, 4 — 5, 6, 7, 8.

A certain number of steps (four) are taken on the toes, followed by the same number of steps on the toes with the knees bent halfway (or all the way) outward.

“Cock Step.”

*Hips—firm! Cock step—begin! 1, 2, 3, 4, etc. At—tention!*

This is marching with quick knee up bending and forward stretching (see p. 53), combined with head turning. As the left leg is stretched forward the head is turned to the left; as the foot is placed forward on the ground the head is turned forward. The head is turned to the right as the right leg is stretched forward, and so on.

### DORSAL MOVEMENTS.

Any of the easy dorsal movements can be taken, *e.g.*, quick arm rotation, elbow circling, arm swinging, alternate arm flinging, also the following:—

“Whiteing.”

This is trunk raising from Prone lying position done without support and with the arms straight at the side.

“Seals.”

This is done on a bench. Each child takes *Prone lying position* on the bench with the arms stretched up and hands grasping each side of the bench. She then gradually pulls herself along by alternately bending and stretching the arms. The legs should be straight and the head pressed slightly back, shoulders drawn down.

Single Tug of  
War.

The class are in two files. Those in one file are called A's, those in the other B's. The files stand facing in opposite directions, so that the left shoulders are next to each other. Each child then takes “stride standing position,” so that the inside feet are close together. They then clasp the inside hands, and on the direction from the teacher they pull against each other; the positions must then be reversed, so that the pulling is done with the right arms.

### ABDOMINAL MOVEMENTS.

These can usually be substituted by marching, running, and any of the easy exercises described in the section on marching.

“Lying leg raising” can be taken. Prone falling. Prone falling with foot placing. Also the following:—

“Bunny Jump.”

*Bunny jump—begin! 1, 2, etc.*

Each child stands in turn at the end of a bench. On command "*begin*," the heels are raised and the knees bent outward, and the hands grasp the edge of the bench on either side; on "*1*," the hands are quickly placed as far forward along the edge of the bench as possible; on "*2*," the feet are brought up quickly with a spring astride the bench towards the hands. The movement is continued until the end of the bench is reached. It can afterwards be done by the children quickly in succession, each one joining on immediately at the back of the line after she has jumped the whole length of the bench. If benches are not available, the same movement can be taken with the hands on the floor and the children may sometimes be allowed to race each other.

**"Kangaroo  
Jump."**

*Kangaroo jump—begin! 1, 2.*

Each child stands in turn on one side of the bench near the end; on command "*begin*" she bends down and grasps the edges of the bench with one hand on either side as far forward as possible. On "*1*," the legs are bent and lifted with a spring over the bench, the weight of the body being for a moment on the arms; on "*2*," the hands are again placed forward along the edges of the bench, and the spring over the bench is repeated. The movement is continued along the whole length of the bench.

### LATERAL TRUNK MOVEMENTS.

For suitable commencing positions, see "*Trunk bending forward*," page 64. The following can also be taken:—

**"Pancake."**

The class are in two ranks facing each other. The children grasp hands with their partners and hold up the arms which are nearest to the teacher, who stands by the leaders. They then turn towards the teacher, passing under the raised arms, gradually turning back to back, and lowering the arms which were raised. The opposite arms are now raised and the circle completed by passing underneath them. The children finish facing each other again. For example:—A and B, being two partners facing each other, A has the left arm raised towards the teacher, and B the right arm; when they are back to back, A's right arm and B's left arm are raised.

### JUMPING.

Astride jumping, upward jumping, jumping off a bench, jumping over a low rope, and many of the simple exercises with marching, already described, can be taken. Also the following:—

**Skipping  
March.**

*Hips—firm! Skipping march—begin! 1, 2 — 1, 2, etc. Class halt! 1, 2.*

Starting with the left foot the children skip lightly on alternate feet round the room, keeping the heels well raised. For the *halt*, the heels are brought together and the arms lowered on "*2*."

**Circular  
Skipping.**

The children stand in a large ring an arm's length apart round the teacher, who stands in the middle with a rope, which should have a sand-bag or some suitable weight attached to the end. The teacher whirls the rope round so that the sand-bag just clears the

ground, and the children have to jump in order to avoid being touched by the sand-bag. The rope can gradually be turned faster and faster and higher and higher. Those who touch it should stand out after one or two tries, the object being to see who will be the last left in.

**"Crow Jump."**

The children must first take "curtsey sitting" and then hop forward with the heels well raised. This is a tiring movement and should not be continued for long at a time.

**"Dicky-bird  
hop."**

*Arms sideways—raise. Heels—raise. Dicky bird hop—begin.*  
1, 2, 1, 2, etc. *Class—halt!* 1, 2, 3.

Keeping the heels together and raised, the children hop forward round the room; the arms are allowed to flap in imitation of a bird's wings; for the *halt*, the heels and arms are lowered on "3."

### BREATHING EXERCISES.

The first thing to teach young children is deliberate breathing *in* through the nose, with the mouth closed. The inspiration should be done fairly quickly, and the idea can be suggested to them by telling them to imagine that they are smelling a flower. It is a good plan to let them first use their pocket-handkerchiefs effectively, to ensure that the nasal passages are clear. Breathing *out* may be done through the mouth, making a *soft* and gentle sighing sound. Only a very short pause should be made between the inspiration and expiration. Children should *never* be required to hold the breath while the teacher counts. The breathing can be taken by numbers, counting "1" for the breathing in, "2" for the breathing out. When the children have acquired a certain amount of control of the breathing, they should gradually try to obtain greater expansion of the chest. This can be explained by letting them place the hands on the lower ribs (see Fig. 31, Sheet VIII), and later the breathing can be combined with easy arm movements, with quick inspirations and slow expirations etc. (See page 46.)

## CHAPTER VIII.

### Preparation of a Drill Lesson.

**T**HE good effects of a drill lesson depend very largely on methodical preparation on the part of the teacher, and this requires just as careful attention as the preparation of a lesson in any other subject. The most important factor in the preparation of a drill lesson is the selection of suitable exercises. In connection with this the special requirements of the class, its average capability, and many other points have to be considered. For this reason it is very desirable that the teacher should prepare her own scheme of movements, rather than make use of ready-made tables of exercises. As has been already explained, the exercises of the Swedish System are classified according to their chief effects, and the classes of movements are arranged in a definite order. This order of movements forms the framework of every lesson, which consists of one or more exercises selected from each class. General instructions and a special index for selection of the exercises from Chapter IV are given at the end of the book ; it is proposed here merely to deal with special points which require consideration in the preparation of a drill lesson.

**Special requirements and capabilities of the Class.**—These points have to be considered in their relation to the majority of the class. It may be found, for instance, that the majority of the children in a class have a marked tendency to round and stiff shoulders, with the result that they have special difficulty in doing a “trunk bending backward” and in maintaining a good position during arm movements. In such a case it would be advisable to increase the use of *simple* shoulder blade exercises, and even to substitute these at first for the “Trunk bending backward” exercises until a greater mobility of the shoulders and upper part of the spine has been obtained. It may also perhaps be found that there is special difficulty in obtaining lightness and neatness in foot movements ; there may be a general tendency to flat foot, or the average breathing capacity may be exceptionally poor ; all these cases should receive special attention in the preparation of the lesson.

The rate at which progression in the exercises is made also varies according to the general physique or temperament of a class.

**The length of the lesson.**—For a lesson of twenty minutes duration it is usually more practicable to arrange the exercises so that those which are to be done in open files are taken first. Marching, running, etc., can be taken at the end before the final breathing exercise. In a longer lesson, marching, running, etc., can be inserted at different points in the lesson very much at the teacher’s discretion. They are a useful means of giving variety to the exercises done in “open files.”

If two or three new exercises are to be taken, one or two of the other classes of movements can be combined, especially if the time is limited. For example, the shoulder blade and balance movements can be combined—an arm flinging can be taken from a balance position—arm stretchings and marching can be taken together, etc.



**The Weather.**—This is a point which will naturally have to be considered. In cold weather some vigorous movements must be taken at the beginning of the lesson. The following are examples of suitable exercises :—running, marching with quick arm extensions, marching with knee upbending, stride jumping with or without arm extension. In hot weather the quieter forms of exercises should be emphasized, balance movements, slow marches, etc.

**Avoidance of Monotony.**—It is most important that the exercises should be varied as much as possible. In a course of drill lessons in which the same exercises are taken time after time, the work soon becomes monotonous and therefore automatic, because the pupils know what is coming. In this way the main object of the command, which is to train them in quickness and alertness, is lost. Moreover, the learning of new variations and combinations of movements is a necessary factor in the development of complete control and of perfect harmony between mind and body. If the teacher from the very beginning aims at securing correct form in every exercise she teaches *as quickly as possible*, she can always proceed to other exercises without fear of sacrificing the correctness of the movements to the obtaining of variety.

**Preparation of a Lesson for Beginners.**—In a lesson for beginners the table of exercises will need modification, as there will not be enough time to teach an exercise in each class. The easiest exercises in three or four classes should therefore be selected first, and these will form a nucleus to which in succeeding lessons the easiest movements in other classes can be added. It is of the utmost importance that these simple exercises should be learnt correctly, as they teach the commencing positions which are afterwards to be used for harder movements. The whole of the lesson must not be spent in teaching one kind of movement, *e.g.*, the preliminary formations such as numbering, opening files, etc., which at first take a considerable time, must be improved from lesson to lesson. They must not be repeated too often in one lesson at the expense of the other exercises which are to follow. “Preliminary formations” suggested for young children (see page 63) may be used at first for beginners. Suitable exercises for the first lessons are :—one or two introductory movements, an arm bending and stretching, a balance, a trunk turning, marching, and a breathing exercise.

**A Daily Lesson of a few minutes’ duration.**—In many schools it is the custom for the children to have a few minutes’ drill every morning in addition to their regular drill lessons. The shortness of the time makes it impossible to follow a complete table of all the classes of exercises, and the teacher has to decide which kind of movements are the most essential. If the lesson is taken for 10 or 15 minutes in a hall or playground, a simple method of formation must be selected. The method suggested for small children (p. 63) can be used ; but if the class have learnt how to number off and open files correctly in the ordinary lesson, this should be used, as it is such an excellent exercise for discipline. If the class is in good order, it should be possible to include :—

Two breathing exercises (one at the beginning and one at the end).

A corrective head movement (see Group III, Introductory Movements).

A corrective arm movement (see Group II, Dorsal Movements or exercises in Class III).

A leg movement.

Two trunk movements.

Marching, or running, or a fancy step.

Exercises which combine the effects of two classes of movements should be used as far as possible, in order to save time. For example, one of the breathing exercises could be combined with a corrective arm movement, such as "arm rotation." An arm movement could be taken with the "Trunk turning," or with the marching, etc.

For "*five minutes' exercises*" taken between other lessons, the same kind of movements should be selected. Quick, energetic work is needed to quicken the circulation and relieve the effects of muscular inactivity.

Daily drill, if carefully given, should prove a most effectual means of correcting faults which are common to the class. The constant reminders to "draw back the head," "lower the shoulders," etc., help the children to form the habit of correct carriage.

## Sample Tables.

These tables are only intended to suggest to the teacher the method of writing out the lessons. The special points have been indicated in the notes at the foot of each table. The remarks which the teacher might make about the individual exercises at the end of the lesson, for her own guidance in making out the subsequent lessons, have been put in italics. The new exercises have been asterisked. The names of the exercises have been written out in full, but abbreviated forms may of course be used if preferred.

	Table for Children under Eight. —:—	Table for a first Lesson to Beginners. —:—
<b>Introd.</b>	Form 4 files. Facing (with a jump). Distance sideways (to get "open files"). Mark time with hand clapping (to 10). Standing arm rotation with breathing.	Form into file. "Stand at ease." "At—tention." Cover file, take distance. Number in "2's." Open files in two steps (separate command for each step). Wing standing position.
<b>Arch.</b>	Standing, Head bending backward. Bend standing, Trunk bending forward.	Standing, Head bending backward.
<b>Heave</b>	Quick arm bending and stretching sideways and downwards.	Arm bending upward and stretching downward.
<b>Balance</b>	"Foot through the ring."	Wing standing, heel raising.
<b>Dorsal</b>	Forward lying, Trunk raising without support (whiteing).	
<b>Abd.</b>	Marching with alternate Knee up bending.	Marching (running, if time).
<b>Lat. T.</b>	Standing slight Trunk bending sideways.	Wing standing, Trunk rotation.
<b>Jump</b>	"Dicky bird hop."	Wing standing, "astride jump" (if time).
<b>Breath</b>	Breathing (hands on lower ribs).	Breathing (in through the nose, out through the mouth).

Two Progressive Tables for a Class, average age 12, who have had previous training.

	I.	II.
<b>Introd.</b>	Formation in 2 files. Number in "3's." Facing about. Bend walk outward standing, change Arms and Feet. Turn standing Head bending backward. Standing Arm rotation with breathing.	Formations as before. Wing standing, preparation for jump. Yard stride standing, Trunk bending sideways. Standing, arm rotation with breathing
<b>Arch.</b>	Yard stride standing, Trunk bending backward. Point stoop stride standing. <i>Repeat.</i>	The same.
<b>Heave</b>	Bend toe support standing, Arm stretching upward. <i>Good.</i> Marching. *Left about marching.	Half stretch Half reach standing. Change Arms.
<b>Bal.</b>		Bend curtsey sitting, Head rotation. Continue left about marching.
<b>Dorsal</b>	*Wing backward lunge standing. Change Arms and Feet.	The same.
<b>Abd.</b>	Wing kneel standing, Trunk falling backward. <i>Fair (revise later on).</i>	*Prone falling, foot placing.
<b>Lat. T.</b>	Bend walk outward turn standing, Trunk bending sideways.	Across bend close turn standing, Arm flinging sideways.
<b>Jump</b>	Jumping forward with one step's start. <i>Repeat and make progression.</i>	Jumping forward with one, and then two steps' start.
<b>Breath</b>	Standing, breathing with arm raising sideways and heel raising.	The same.
	NOTE.— The 1st Introductory Movement prepares for the Lateral Movement. The Heave and Balance are combined to save time.	NOTE.— The 1st and 2nd Introductory Movements have been learnt correctly in their own class. Heave and Balance Movements divided this time, the Lateral and Dorsal are combined, the arm flinging supplementing the backward lunge.

Two Progressive Tables for Class, average age 15, who have had previous training.

	I.	II.
<b>Introd.</b>	Reach standing, Arm swinging sideways with foot placing forward. *Wing half kneel standing, change feet. Bend close, standing Head bending backward with breathing.	Bend standing, Arm stretching upward with foot placing forward. Bend close standing, Head bending backward with breathing.
<b>Arch.</b>	Half stretch, Half wing stride standing. Trunk bending backward. Point stoop stride standing.	The same.
<b>Heave</b>	Bend standing, Arm stretching upward with Foot placing forward. <i>Very good.</i>	Marching with Arm bending and stretching upward, forward, and downward.
<b>Bal.</b>	Across bend curtsey sitting, Arm Flinging sideways.	Rest standing, Leg circling.
<b>Dorsal</b>		Reach backward lunge standing, Arm swinging sideways.
<b>Abd.</b>	*Wing foot grasp half standing, Trunk falling backward (living support).	The same.
<b>Lat. T.</b>	Yard turn standing, Trunk bending sideways	Half stretch Half wing standing. Trunk bending sideways.
<b>Jumping</b>	Marching. Forming double maze. Wing standing, jump sideways with cross-wise start. <i>Very good.</i>	*Jump forward with arm flinging forward and upward.
<b>Breath.</b>	Standing, breathing with arm circling.	The same.
	NOTE.— The 1st Introductory Movement has already been learnt correctly as a "Dorsal" movement, and it supplements the combined Balance and Dorsal movement. The 2nd Introductory Movement prepares for the living support in the abdominal movement.	NOTE.— The 2nd Introductory Movement was perfected as a "Heave" in the preceding table. The Balance Movement had already been learnt in the easier positions. The Dorsal is an old movement reversed.



	TABLE I.	TABLE II.	TABLE III.	TABLE IV.	TABLE V.
Int.					
Arch.					
Heave					
Bal.					
Dorsal					
Abd.					
Lat.					
Jump					
Breath.					

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103

104

105

106

107

108

109

110



## General Instructions for Table Making.

(1) The teacher should rule out a book so that the tables for five or six consecutive lessons can be made on one page and easily compared.

(2) The exercises from the previous lesson which are to be taken again should be filled in first, then the new exercises (*i.e.*, those in which progression is made), and lastly the Introductory Movements. New exercises should be used in the place of those which the teacher considers have been *correctly learnt*.

(3) If a movement which has been taken in several consecutive lessons has become obviously wearisome to the class, and has not yet been correctly learnt, or if a new exercise presents *great* difficulties to the class, they should be left and returned to later. In the meanwhile an exercise from another group can be taken.

(4) When the exercises have been selected they should be compared with each other in order to ensure :—(a) that they correspond approximately in difficulty. (It should be noted here that the arch flexions and the abdominal movements will usually be somewhat behind the other exercises from the point of view of progression.) (b) That no exercises which involve the use of the same groups of muscles are arranged consecutively, *e.g.*, if the dorsal exercise includes an arm bending and stretching, the balance movement should not also do so. (c) That the same commencing position is not used for several different exercises, *e.g.*, a lesson should not include several movements taken from “Yard” position, or if one exercise is to be taken from lunge position it is not advisable to use this position again in the same table.

(5) The tables should be frequently looked over, so that the teacher may have a clear general idea of the work and of what needs repetition and revision. After the lesson is over it is a good plan to write a short comment in the book, as to how individual exercises have been done by the class, and this will be a guide in preparing subsequent tables. (See Sample Tables.)



